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THEY'D NEVER BELIEVE THIS BACK IN BROOKLYN
ONE MINUTE WE'VE GOT THAT WHACKO WIZARD UNDER WRAPS--AND THE NEXT SECOND WE'RE POSTER BOYS IN THIS PETER MAX NIGHTMARE!

KISSTORY™

As told to JEFF KITTS
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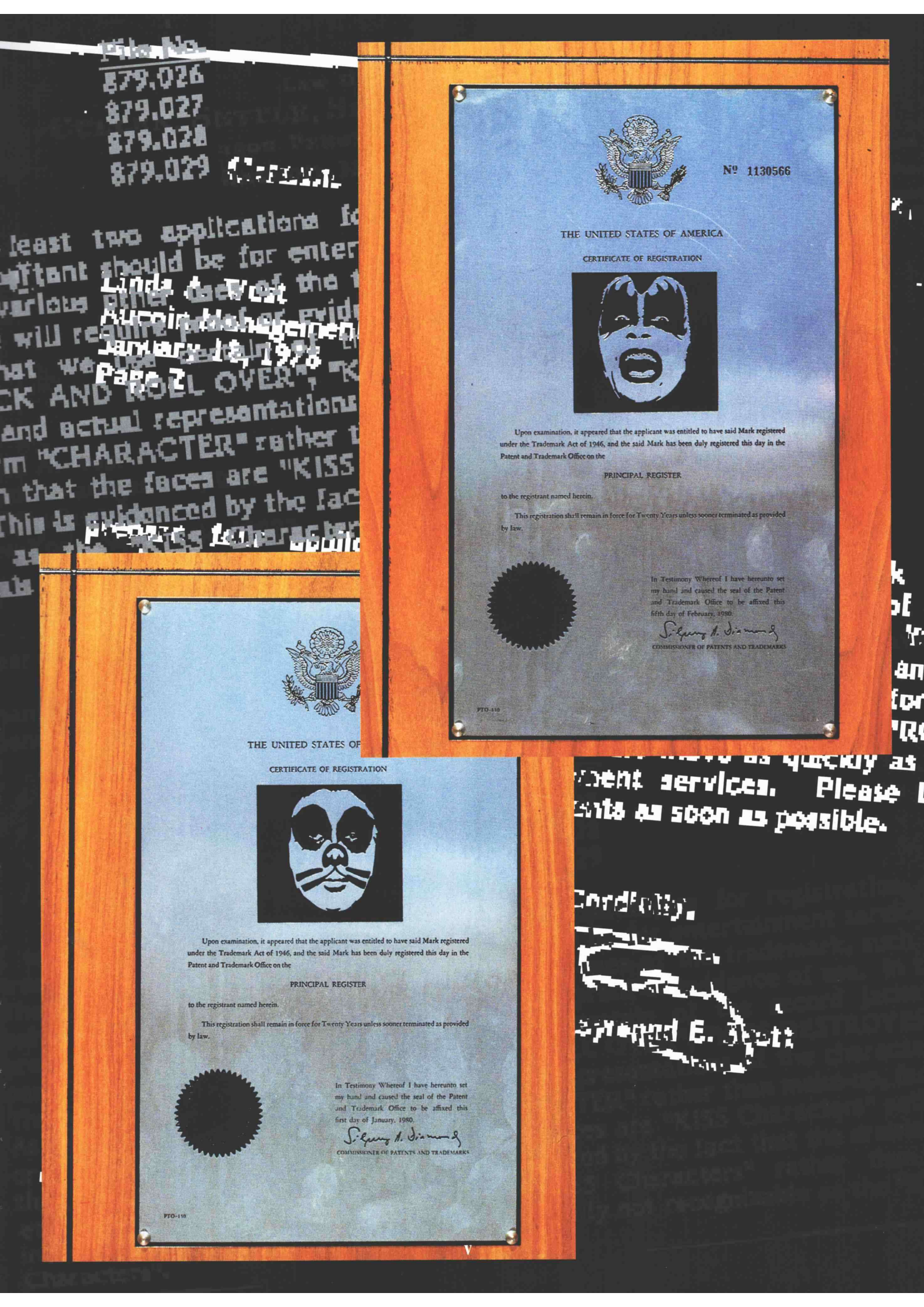

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We've been blessed!!

You've been with us every step of the way.

You were with us when no one thought we would last a day —

You've been with us for all the glory and through all the heartaches. Some of the years were not easy ones for us, but you were there.

Ace and Peter left . . . we went through many changes . . . Eric Carr passed away and you cried with us . . .

It wasn't easy for you, either! It's never been easy to be a KISS fan.

Whenever we weren't sure if what we were doing was KISS, you'd tell us the truth.

When we've been lost, you've been our guides.

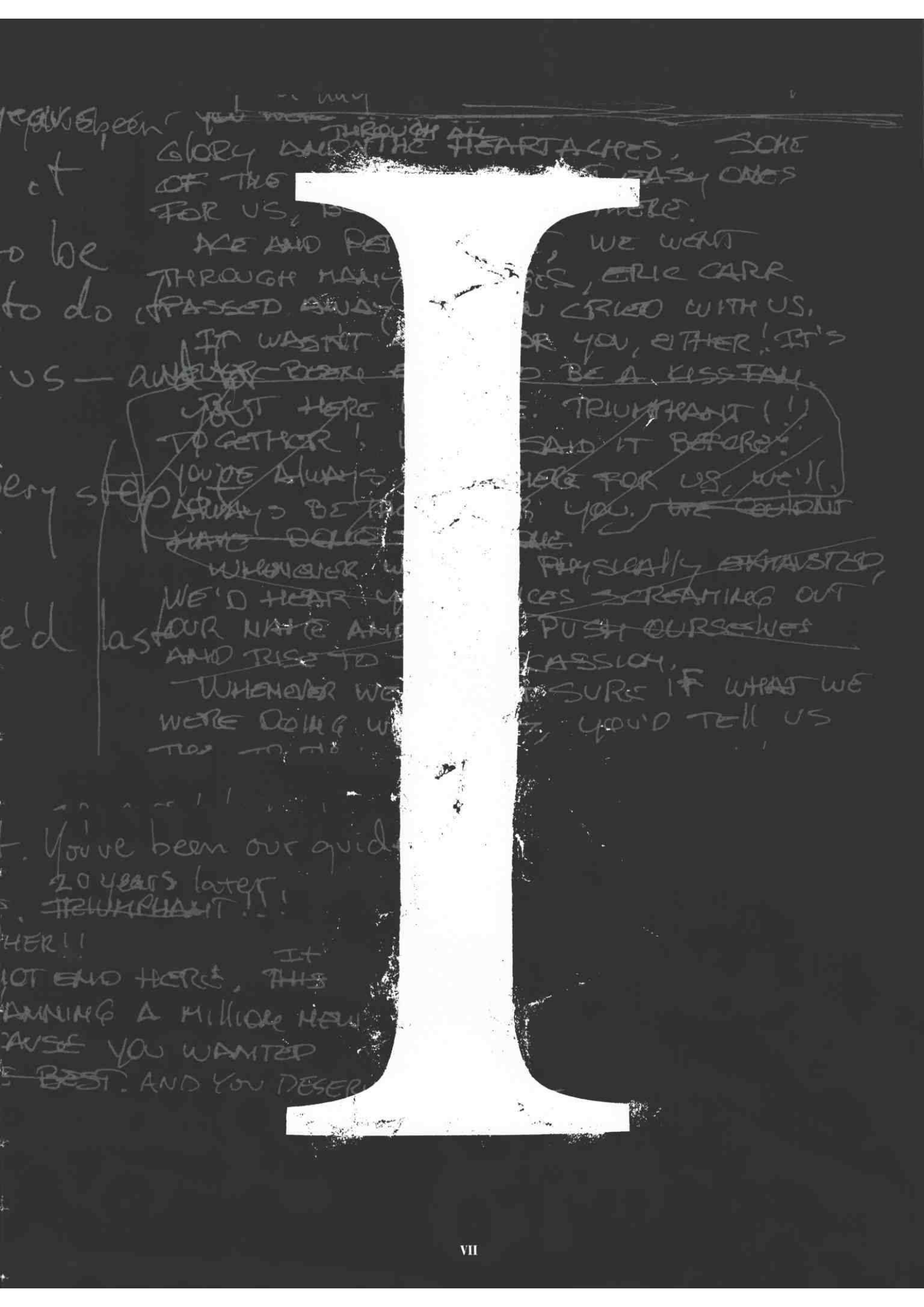
So, here we are. Twenty years later . . . together still!!!

Our story does not end here. It will continue!!! We're planning a million new surprises for you, because you want the best and you deserve the best!!!

KISSTORY.

Our story

. . . and yours!!!



New York City 1966

17-year-old high school student Gene Klein has a vision: he sees himself — or, better yet, some sinister, almost inhuman alter-ego of himself — prowling the massive stage of Madison Square Garden, bass guitar slung over his shoulder, belting out the kind of killer bass lines and primordial vocals that crack plaster, deafen eardrums and strike deep within the soul of the masses worshipping before him. Is he God? Is he the Devil? No — he is every entity in between, all rolled into one bass-wielding monster with musical mayhem gleaming in his eyes. Two hours of agony and ecstacy, pain and pleasure, and the performance of a lifetime is over. The Garden is brought to its knees.

It's a freakin' crazy idea, and Klein figures he's probably the only one on earth with such bombastic ambitions. No other kid could possibly have the same vision . . .

Wrong.

Less than two miles away, on the other side of Kissena Boulevard, 14 year-old Stanley Eisen pictures himself strutting cock-sure across the Garden stage, like some sexual deity sent down from the heavens. Gripping his Les Paul as though draining it of its very life, he sends a crushing barrage of electric power chords through a mountainous wall of amplifiers — and the shocking, vibrating volume brings every girl in the hall to new heights of rock n' roll ecstasy. The audience is enraptured by his presence; he is the essence of their very desires, and he revels in the god-like power. The performance is so electrifying, so sensually dynamic that the Garden crumbles to the ground — and afterwards girls of all kinds throw themselves at his feet.

But these are just dreams, right? Fuck no, man — only suckers dream. And while the rest of their classmates were blowing smoke out of their asses with cheap talk of becoming big-time rock stars, both Klein and Eisen — Gene Simmons and Paul Stanley — knew full well that daydreaming in Biology and bragging to chicks in the halls would get them nowhere. So they each set their sights on nothing less than the legendary Garden stage and went to work, knowing that one day their individual visions would be reality.

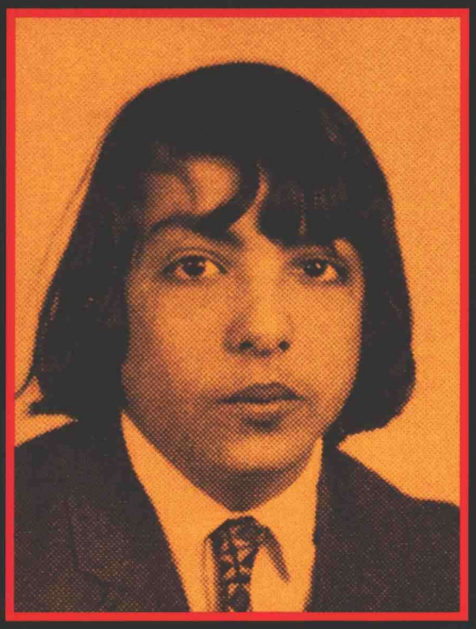
When Gene and Paul eventually got together and formed KISS, they established an alliance of musical talent and creative genius that forever changed the face of rock n' roll. But their union — which ultimately became one of the most dynamic songwriting and vocal duos in rock history — was by no means accidental. It was destiny.

This is their story — an incredible tale of how Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss, four distinct personalities each with the same ambitions, collided on the streets of New York City and formed what is possibly the most influential rock n' roll band of our time.

KISS.

KISS

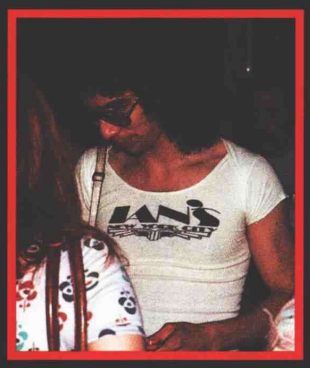
While there isn't a single person alive that can claim responsibility for Gene and Paul's paths ultimately crossing — oh no, friends, that event was clearly carved in stone since the dawn of time — it was a young man named Steve Coronel, a mutual high school friend of both Gene and Paul's, who provided the common link between the two strangers. Gene and Steve jammed together in local New York City bands like the Long Island Sounds and the Love Bag, during which time the two co-wrote such distinctly different but equally potent songs as "Goin' Blind" (then known as "Little Lady") and "She," both of which would later appear on KISS albums.



Paul's Junior High School yearbook shows the hair length that got him suspended after his refusal to cut it. He also shows classic symptoms of over-nourishment.

In '68, Gene went off to college in the mountains of Sullivan County, while Steve stayed behind and hooked up with another high school chum of his named Marty Cohen. But it was the addition of Marty's friend Stanley Eisen, a slightly chubby rhythm guitarist with a machine-like right hand and a stellar voice, that made this new trio rip. Previously, in his early teens, Paul had played with best friend Matt Rael and Neil Teeman in a power-rock band called Uncle Joe.

"I had never heard anything as loud as Uncle Joe," remembers Paul. "We took it as a huge compliment that, while we were rehearsing at a farm in upstate New York, we got complaints from three miles away."



Steve Coronel

Later on, Paul hooked up with Matt's older brother Jon, joining his band The Post War Baby Boom.

"We were pretty hip — very San Francisco. An A & R guy who had ties to Columbia Records saw a photo of us, and he said, 'If this band plays as good as they look, they oughta be great.' So he took us into Columbia Studios to record a song, which I wrote the day before we went in. I was still in junior high and the rest of the band were high school seniors. It was pretty frustrating at times being the youngest one in the band — and the only one who had a clue what it took to make it. Needless to say, the demo session at Columbia was a disaster." Paul's joining up with Marty and Steve's band in '68 was his official introduction to the local band circuit, and his first significant step on the road to rock n' roll glory.

"We called ourselves Tree," says Paul. "Everything that I did, even while I was in high school, was geared toward making it. None of those early bands were ever taken lightly in one way or another — I knew that each of them would be an important step in the path to becoming a rock star."

While they didn't know it at the time, Gene and Paul's paths were destined to crash into each other numerous times before the formation of KISS. Their relationship was kicked off by an ugly confrontation at Steve Coronel's apartment in the city. Gene sets the stage:

"I was still in college in Sullivan County, in a band called Bullfrog Bheer. Just before we were to play a weekend bash, my guitarist ran off with some girl. So I had to go back down to New York to ask Steve to fill in and do the show. I was in Steve's house when . . ."

"I walked in," recalls Paul. "Gene was pretty heavy at the time. He was wearing overalls and sandals, and he had a real scruffy beard. Steve introduced me to Gene as a friend of his who also wrote songs, and Gene looked at me and said, 'Oh yeah? Play one,' in this very smug, condescending voice."

"I had never met anyone besides myself who knew how to write songs — I thought I was the only one," admits Gene. "I must have come off very arrogant, and Paul didn't take a liking to me at all."

"So he handed me a guitar," Paul continues, "and I played a song I had written called 'Sunday Driver,' which later appeared on the first KISS album as 'Let Me Know.' Gene was impressed, and at that point he knew there were other songwriters in the world besides Lennon, McCartney and himself."

It was a clash of songwriting titans, and Paul emerged victorious while Gene walked away pissed off at himself for losing the battle; like a basketball player after being stuffed — *hard*. The dust had barely settled when Steve suggested to Paul that the three of them get together and play. But Paul, still taken aback by this arrogant a-hole for challenging him, wanted no part of it: "'It's either me or him,' I said. 'Not the both of us.'"

So that was that. Gene and Paul went their separate ways and Steve agreed to go back upstate and help his friend Gene. But it was a short-lived partnership, and Steve quickly found himself back in the big city.

"I got him laid and he wound up with the clap, so the poor kid went back home," says Gene. "That was the last time he came up to the mountains."

Later that semester, Gene and Steve put together a new band in Sullivan County called Cathedral, rounded out by bassist Marty Cohen and drummer Stan Singer, both of whom had previously played with Paul. "We did about 40% original material and 60% covers," remembers Gene.

Eventually, school broke for the summer and the gigging stopped. Everyone went home to the city, including Gene, who had by now amassed a truckload of equipment.

"One day, Steve called me and said his new band, which was called Tree, was getting ready to play a place called Forlini's Third Phase, a coffee shop/university hangout on 110th St. and Broadway in Manhattan," recalls Gene. "And he asked if I could borrow some of my equipment. I said sure, and somehow managed to carve a 15-minute spot on the bill for myself as an acoustic player."

After his set, Gene stuck around to watch his friend Steve's band — which, ironically, had the exact same line-up as Gene's Cathedral project, with the exception of one member. A red-hot rhythm guitarist. Paul Stanley.

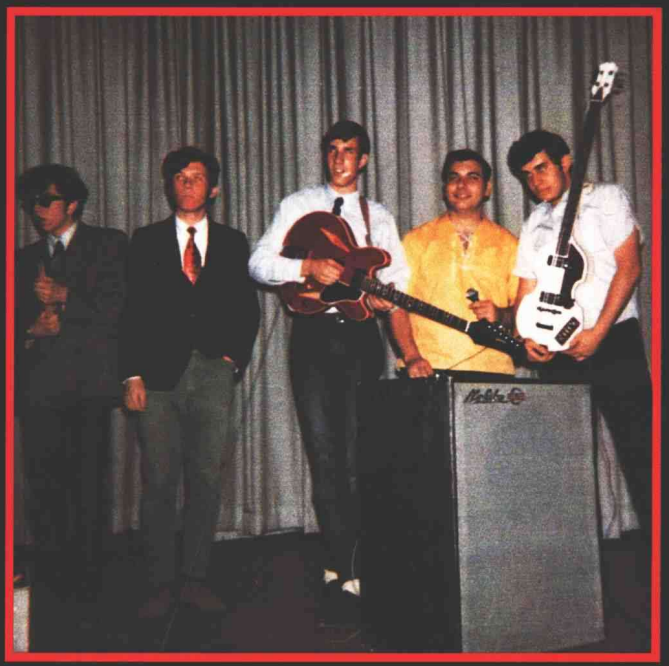
"We played after Gene, using his equipment, and we just blasted," remembers Paul. "We played some real heavy, kick ass songs like 'Mississippi Queen'

The Soul 'N Spice with The Long Island Sounds poster was drawn by Gene. Both bands shared a common interest in music and girls.

In all of Stanley's first bands, Incubus and Uncle Joe, Paul's partner in crime was lead guitarist Matt Rael. In their first band, Paul sang lead and hadn't yet learned to play guitar. When he finally learned, unable to afford an electric guitar, Stanley played Matt's, while they borrowed older brother Jon's Stratocaster.

The Love Bag art was drawn by Simmon's bandmate, Steve Coronel and the Soul 'N Spice poster was drawn by Gene.

At around 16 years old and heavily influenced by the Beatles, Gene started to play bass. Here he does his best "McCartney" at a school dance.



The Long Island Sounds kept switching members, but kept active. Here they are playing Newtown High School in Queens, New York around '68. (Gene far right.)

and 'Honky Tonk Woman.' The manager of the club was appalled, but everyone there seemed to love it."

"I was really impressed," says Gene. "Especially with Paul's voice."

Incredible coincidence that these two should meet again, long before the formation of KISS? Hardly. There's no such thing as mere coincidence when you're discussing the history of the band that changed the lives of millions. Everything that happened, happened for a reason — it was all in the cards and beyond their control.

But what came next was even more pivotal.

After finishing school in Sullivan County in 1970, Gene relocated to New York where he teamed up with a keyboardist/music teacher named Brook Ostrander. Gene only had one thing in mind at this point — getting a record deal. Using Brook's small home studio, the two recorded a demo of songs Gene had already written.

"It sounded horrendous, but I shopped it around anyway."

The tape landed in the hands of a talent scout at Douglas Records, home of comedian Lenny Bruce and some obscure performance artists. He liked what he heard — but he wanted more.

"He said there was some good stuff on our tape, but that we needed to put a whole band together to make it sound more professional," remembers Gene. "So Brook and I decided to form a band just like Cream — a power trio — and we put an ad in the Village Voice for a lead guitarist."

As fate would have it, there was only one guitarist in the entire city who could have answered that ad, and he did. The door was open for a single person, and Paul Stanley walked right through it. Paul remembers it well:

"I saw the ad and called. I spoke to Brook for a while, and he told me that the band was only looking for a lead guitarist. But I only played rhythm, and he said he was sorry. That was it."

So Paul was out. Or was he? Gene then asked Steve Coronel to come out to Jersey to play with him and Brook, and Brook offered to bring in his friend Tony Zarella as the drummer. When Steve arrived, he — guided by the hand of fate, no doubt — recommended a friend of his, a terrific songwriter and a mean rhythm guitarist, to come over and help out as well. Yes, once again it was Paul Stanley. Still a bit wary from the Gene incident at Steve's house, Paul pushed his pride aside and went anyway.

"It really didn't matter to me that Gene was there," says Paul. "I was just happy to be playing with a band."

But there was still no question about it: Gene and Paul did not like each other. With two such distinct personalities in the same situation, the chance for friendship was slim. But once they started communicating as musicians — with mouths shut and amps turned up to ten — suddenly things seemed very different.

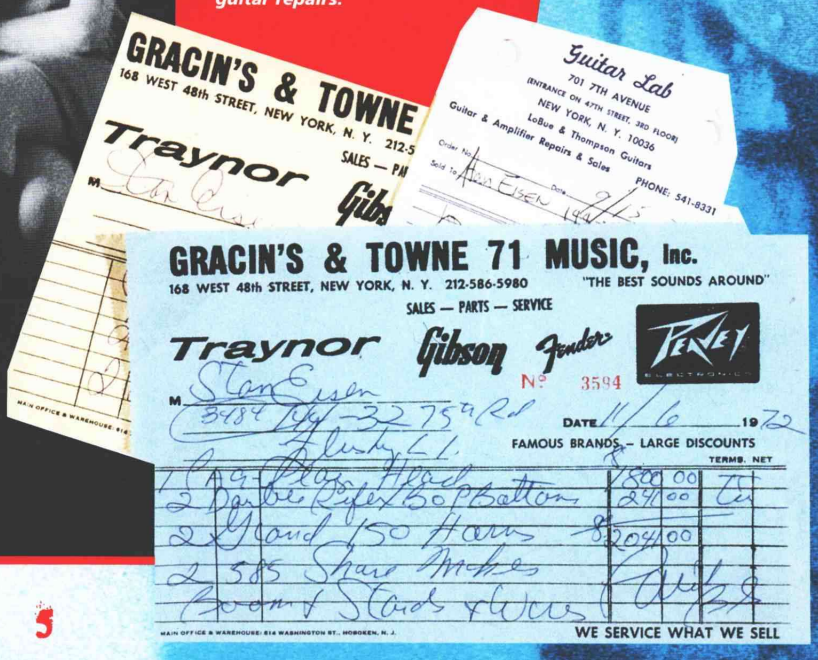
"When Gene and I first started playing together, it was obvious that there was something special," says Paul. "Despite mixed feelings that we had for each other, there was no denying that, between the two of us, there was a great chemistry."

From there, the newly formed rock and roll mod squad of Gene, Paul, Brook and Steve headed back to Manhattan, where they hired drummer Tony Zarella (on the basis that he was a dead-ringer for Black Sabbath's Geezer Butler, and that he owned a killer set of Ludwigs) and rented a loft on the corner of Mott St. and Canal St. Smack

The Post War Baby Boom, led by lead guitarist Jon Rael (lower left) was deemed too wild, and unsuitable to be booked into New York clubs. At the invitation of a talent scout, they entered Columbia Records recording studios to record a song written by their youngest member, 15-year-old Paul.

Although the "baby" of the Baby Boom, Paul quickly learned all the positives and negatives of having a female lead singer. "When it came to being wild, Maxine left us in the dust. I remember a few days before our big demo session she went swimming in a fountain at Kennedy airport, caught a cold and lost her voice!" Stanley laughs. "She was very hip, and very, very cool."

Below, various receipts from guitar repairs.



Bullfrog Bheer was Gene's college band. By 68/69 having started writing they did a 50/50 split between top 40 and his originals. "Goin' Blind" (originally called "Little Lady" was one of those toons.

The Beehive in Queens had never seen anything like Stan Eisen's band The Post War Baby Boom. In a club where every band that performed there played the top 40, Post War Baby Boom refused to play anything but originals and obscure songs by even more obscure bands. Once again, Stan's long hair got him into trouble. A fight occured and they were not invited back to play at the club.

The Long Island Sounds circa 1964. At their school, Joseph Pulitzer High, they played the after school dances. The band featured two lead singers, Gene, along with his pal Seth Dogramajian. Gene hadn't started playing bass yet.

Polaroid test shot of the Wicked Lester back cover album photo session, shot on Riverside Drive in New York City.

Paul Stanley taking a well-deserved rest while hitching upstate New York looking for a lead guitarist.

dab on the dividing line between the mob-ruled areas of Little Italy, and the gang-infested back alleys of Chinatown, their new home was a dark, violent section of Gotham. But the spacious loft gave the group (which had toyed with such names as Rainbow, Norman Watch, Elmo Lincoln and Sid Cup Kent before deciding on Wicked Lester) a place to bond as a tight, cohesive unit.

"It was a big open floor divided into two rooms, with no kitchen or shower to speak of," says Paul. "We shared it with an artist and paid him $40 a month, and we rehearsed there four or five nights a week."

"The artist would sculpt things during the day," adds Gene, "and we'd come in at night and just blow the place apart."

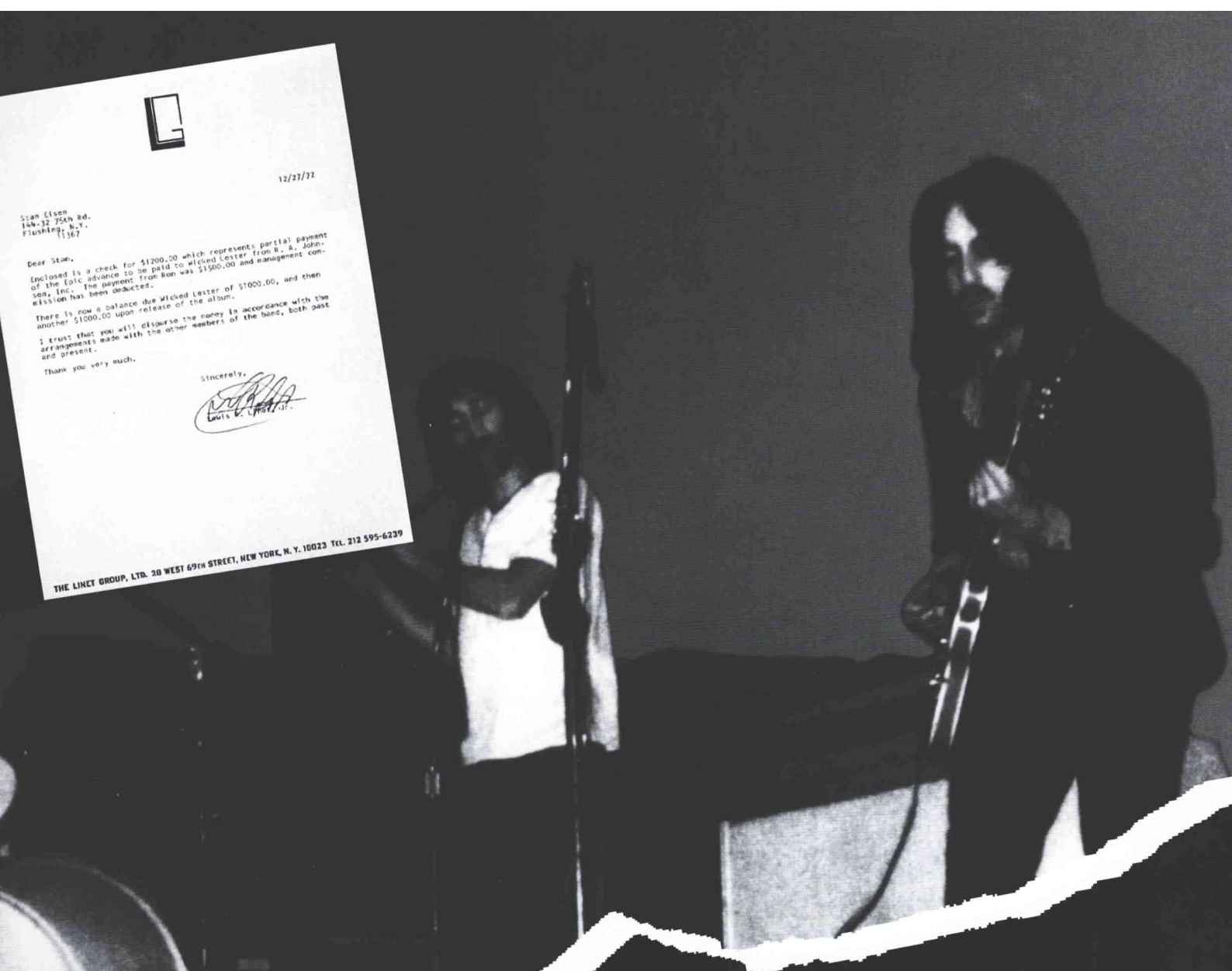
"I remember one night we were rehearsing and the door swung open and in walks this nut wearing green hospital pajamas and no shoes," adds Paul. "Turns out he had escaped from a local hospital, and the music drew him up the stairs like Frankenstein hearing the violin." [laughs]

But these were tough times for Wicked Lester, and they knew they would have to do just about anything to survive. With no steady source of income and whatever cash they could scrape together being used to pay for the loft, equipment, and on a good day, something to eat, Gene and Paul were forced to try "busking" — an English term for standing on a street corner and singing to earn spare change.

"We were virtually broke," explains Paul. "Someone came up with the idea of going outside and playing on the street, so Gene and I went out on the corner of Canal and Mott and played a couple of Beatles songs over and over. And we did real well — we made a lot of money and treated ourselves to a big Chinese meal that night. The next day we came back to do the same thing, and the cops chased us away. That was the end of our busking days."

Obviously, bringing their music to the people wasn't meant to be — so they decided that it was time to bring the people to the music. With no real fan base and even less of a local reputation, Wicked Lester set out to perform live for the first time. Even in the most obscure venues, regardless of the amount of people that showed, Wicked Lester went for the jugular with every gig. If there was only one person in the audience, they made damn sure he walked away a fan.

Paul recounts Wicked Lester's three official gigs: "We once played in a movie theater



12/27/72

Stan Elsen
144-32 75th Rd.
Flushing, N.Y.
11367

Dear Stan,

Enclosed is a check for $1200.00 which represents partial payment of the Epic advance to be paid to Wicked Lester from R. & R. Johnson, Inc. The payment from Ron was $1500.00 and management commission has been deducted.

There is now a balance due Wicked Lester of $1000.00, and then another $1000.00 upon release of the album.

I trust that you will disburse the money in accordance with the arrangements made with the other members of the band, both past and present.

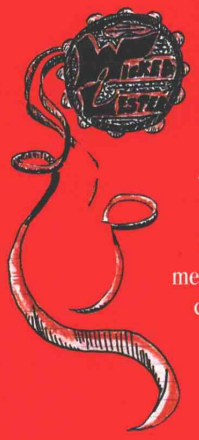
Thank you very much.

Sincerely,

Louis B. Lipsitz, Jr.

THE LINCT GROUP, LTD. 28 WEST 69TH STREET, NEW YORK, N.Y. 10023 TEL. 212 595-6239

By the time Wicked Lester played its second gig at a movie theater in upstate New York (attendance: 10 people), it became clear that this was not the band Paul and Gene had envisioned. They had come this far only to realize that they would have to start all over again . . . and were willing to sacrifice all to get it . . . including their recording contract with Epic Records.



in Sullivan County, before the midnight show. All our gear had to be laid flat on its back so it wouldn't obstruct the screen. Between movies we'd pick up the gear and play. There was another gig at the Young Jewish Community Center in Asbury Park, NJ, and one in the gymnasium of Richmond College in Staten Island, NY, where Gene had transferred. My memories of that gig aren't too pleasant: it was the night I caught crabs. I walked into the bathroom and thought, 'This is not any place to sit down.' But I did it anyway. You should always trust your instincts, and that night I didn't — and was I sorry. It was my introduction to seafood living on my body."

"Hardly anyone showed up for any of our gigs," remembers Gene. "But it didn't matter — we were just excited to be playing our own music somewhere other than our own loft."

But despite their excitement over getting out and playing live, Wicked Lester's future looked grim — and they knew it. Pocket change had become their only source of money, they were still unable to get a decent gig, and had zero interest from record companies. The dark cloud that had been heading their way was now hovering directly above the Wicked Lester camp, threatening to permanently cripple the group. Gene and Paul sensed a disaster about to happen, and were just about to break up the band themselves and head upstate to get a fresh start, when something extraordinary happened to change their minds.

"I used to hang out in a head shop in Queens," remembers Paul. "One day I walked in and the guy in the store told me that someone from Electric Lady studios in Manhattan had been in looking for local talent and left his phone number. All I could read on the piece of paper was the name Ron, so I called the studio and asked to speak to Ron. And the receptionist said, 'Which Ron? Ron Johnsen?' And I said yeah, but he wouldn't come to the phone. In fact, I called about six or seven times every day, and he would never take or return my calls. I couldn't understand why. Finally I said to his secretary, 'You tell him that it's because of guys like him that bands break up — so I guess we're going to have to break up too.' The guilt factor worked, and he took my call. I convinced him to come down and see us play. Turns out that it wasn't Ron Johnsen the engineer who left his number in the head shop, but another Ron who worked at the studio — and he was only the maintenance technician!" [laughs]

"So Ron Johnsen came down to the loft, and we played for him," adds Gene, "and he said, 'You guys are really good — you're every bit as good as The Guess Who or Three Dog Night. Which gives you a good idea of the kind of music we were playing. The idea that someone was actually comparing us to a professional band was a real thrill. So he invited us to Electric Lady in the fall of '71 to record some demos for free, which eventually turned into the Wicked Lester album."

"We did the whole album on spec time," continues Paul. "We'd sit in the waiting room of the studio every day, sometimes for five or six hours straight, and wait for someone to clear out of the studio. Then we would go in, set up, and get to work — sometimes for 24 hours at a time! That's how we did that album."

From the banjo and horn-laden "Molly" to the wah-wah soaked strains of "What Happened In The Darkness," to the Sixties-ish "When The Bell Rings," Wicked Lester's demo/album was an unfocused hodge-podge of original material, songs purchased from outside writers and flavor-of-the-week borrowings.

"It had everything on it but the kitchen sink," says Paul. "If a hit song that week featured a wah-wah pedal, we'd put some wah-wah in the song. If somebody had a slide guitar, we'd put on some slide. But we were just happy to be in a studio, making music — we were puppets, and we did whatever the producer, Ron Johnsen, told us to do."

They may have been only puppets, but their experiences at Electric Lady taught them a lot about things they knew very little about: laying tracks, getting sounds, mixing, overdubs . . . and groupies. Not little girls seeking autographs, mind you — we're talkin' hardcore, experienced women whose only purpose was to service local rockers.

"We were still very green, and all we knew about the rock n' roll lifestyle was what we had read — which was all pretty much overblown, false bravado," says Gene. "So one hot summer day we were standing outside on 8th St., in the entranceway of Electric Lady, doing nothing more than watching the scenery go by — but more importantly, trying to get noticed. I mean, we were recording in a studio where Jimi Hendrix and Jeff Beck had recorded, and we wanted people to know that. Anyway, we're standing there hanging out, and we see this

DESPITE MIXED FEELINGS THAT WE HAD FOR EACH OTHER, THERE WAS NO DENYING THAT, BETWEEN THE TWO OF US, THERE WAS A GREAT CHEMISTRY.

This cover was actually shot in downtown New York. The original idea had the dog peeing on a fire hydrant but the record label didn't go for it. The kid on the steps was going to be our mascot, Lester.

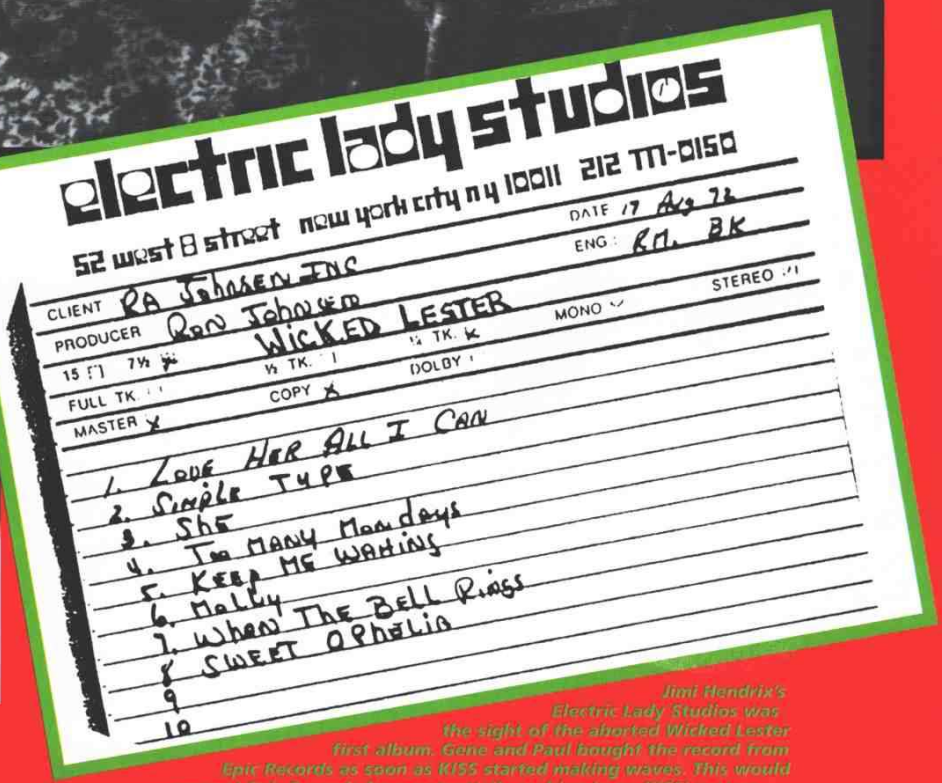
The record was never released (we bought back the rights) but the cover photo was eventually used for a group called Laughing Dogs.

girl coming down the street, towering at least a foot above the crowd. As she got close to the door of the studio, I started talking to her about anything I could think of — the most ridiculous clichés were coming out of my mouth. We kept talking, and I invited her to come downstairs and be our guest while we recorded. She agreed, and went down into the studio with us. We showed her around, and before we knew it, she was on the floor of the small, dark vocal booth of Studio A and . . ."

"This girl had a dick in every open hole of her body," adds Paul. "There must have been five guys in there. And Ron Johnsen and his wife were sitting outside the vocal booth, watching us through the little window. It became a peep show, even though we knew they were watching. It must have looked like some tribal ceremony with a bunch of guys standing around the sacrificial lamb. I'm not sure who suggested it, but this girl needed no coercing — it was obviously

Wicked Lester '72 (with Ron Leejack on guitar) posing for the back cover of the first album.

This photo was taken the day before Wicked Lester played upstate New York. On the left is Paul (Jose) Stanley and on the right is Gene (Miguel) Simmons. Summer of '71.



Jimi Hendrix's Electric Lady Studios was the sight of the aborted Wicked Lester first album. Gene and Paul bought the record from Epic Records as soon as KISS started making waves. This would prevent Epic Records from potentially cashing in on KISS' success and more importantly, in having within their clutches actual photos of Paul and Gene without make-up.

It was the world of rock n'roll, which is, in essence, 'You're in a band? I'll fuck you.'

This photo was taken the night we auditioned for Don Ellis from Epic Records. Although we were already signed at the label as Wicked Lester, we were convinced that Don Ellis had the songs. We were still calling ourselves Wicked Lester and thought the original idea should revolve around a "Power Trio." We failed the audition but believed more than ever that this was the right thing. Now, if only we could find a lead guitarist.

something she had done before."

"So after we were done, we walked her upstairs," continues Gene, "bought her an ice cream cone, and she left."

But this anonymous tryst — or "sexual rodeo" as Paul describes it — wasn't just a bunch of guys layin' pipe on some cheap slut. It was their official introduction to the fast-paced, action-packed, steamy side of the rock n' roll lifestyle, and a momentous occasion for all.

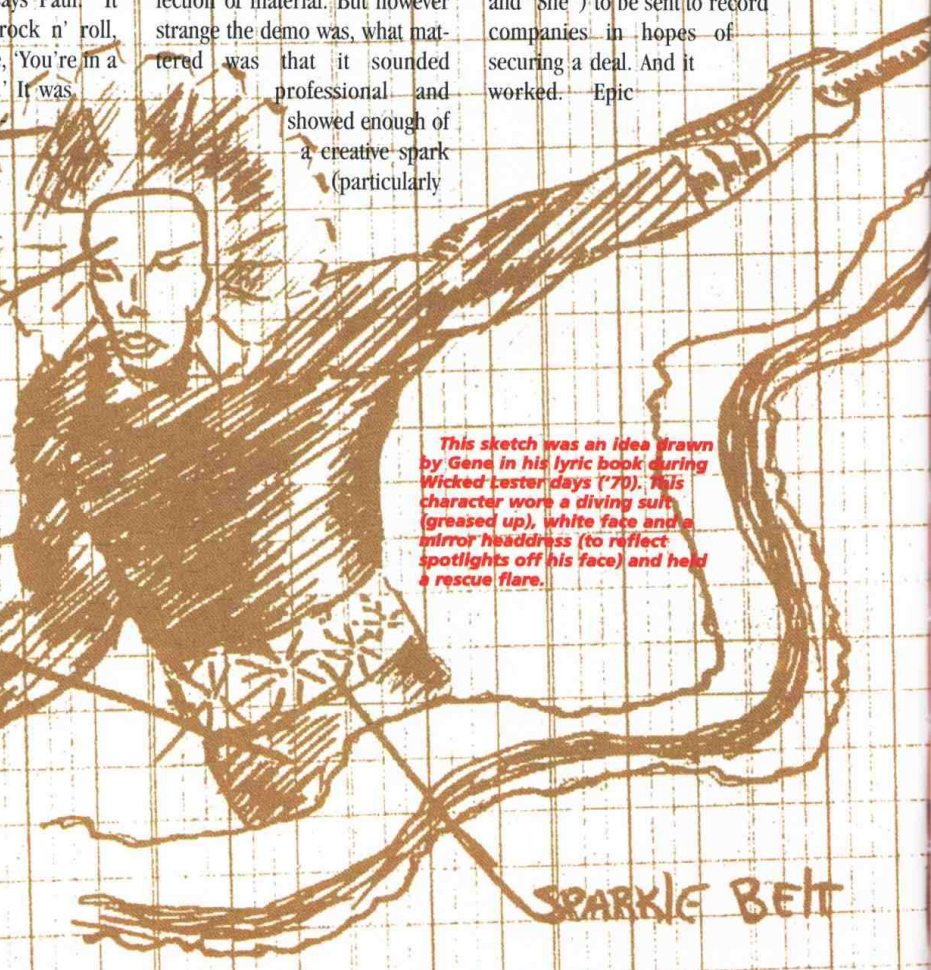
"It was our initiation into a world that we were totally green to," says Paul. "It was the world of rock n' roll, which is, in essence, 'You're in a band? I'll fuck you.' It was an important milestone for us — it exposed us to a world we barely knew existed."

And whatever became of the now legendary six-foot woman?

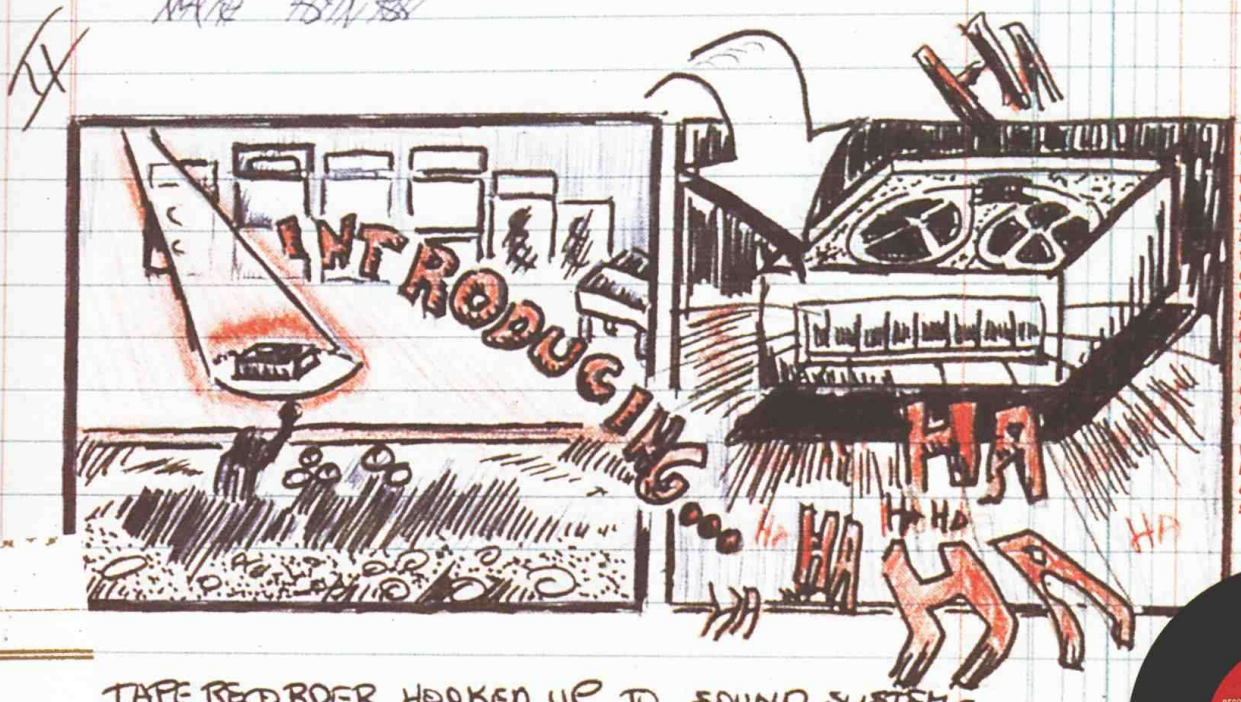
"I ran into her about six or seven years ago," says Paul. "She became a hooker in Vegas."

So anyway, the band finished recording what turned out to be a confusing collection of material. But however strange the demo was, what mattered was that it sounded professional and showed enough of a creative spark (particularly the originals "Love Her all I Can" and "She") to be sent to record companies in hopes of securing a deal. And it worked. Epic

A couple of months before Wicked Lester formed, Gene and Brooke Ostrander made a reel to reel tape of Gene's songs at Ostrander's New Jersey apartment. This is the vinyl demo pressing of one of the songs: "Stanley the Parrot" (Later to become "Strutter" later to be co-written by Paul Stanley as fate would have it.)



This sketch was an idea drawn by Gene in his lyric book during Wicked Lester days ('70). This character wore a diving suit (greased up), white face and a mirror headdress (to reflect spotlights off his face) and held a rescue flare.



More ideas from Gene's notebook. This shows a "Let's use a tape for the opening of the show" idea. For some reason, the thought of having cows and chickens on the tape seemed like a good idea. It probably came from "Good Morning, Good Morning" by the Beatles.

The 45 below was a demo by Bullfrog Bheer of an early Simmons song "Leeta." ('69)

TAPE RECORDER HOOKED UP TO SOUND SYSTEM -
VARIOUS SOUND EFFECTS - AFTER INTRO -
- HUGE LAUGHING TRACK
- ANIMALS (COWS, CHICKENS) -
TURNING TO LIONS + THEN...
GROWL

Records sensed something different, something special about Wicked Lester, and asked to see the band live.

"We played at Epic's studios, and they came back to us and said they liked the band and wanted to sign us, but that we would have to fire Steve Coronel," says Gene. "They didn't like his look — he had a curly Afro and wore glasses, and they just didn't like his vibe. Paul and I had the awful experience of going to Steve's home and telling him that we had to fire him — that there was no reason for the whole band to sink because of one guy. It was not a pleasant experience, but Steve was let go and we signed our deal."

For Gene and Paul, signing with a major label like Epic Records was an accomplishment they had each worked a long time to achieve. But something was not right. The ink on the contract had barely dried when it hit them — Wicked Lester just wasn't the deadly rock n' roll assault squad they had always wanted.

"We knew it really wasn't what we were trying to accomplish," says Paul. "From the music on the album, it was clear that we had nothing in common. And the band looked all wrong."

As various guitarists came and went in Coronel's place, fleeting thoughts of breaking up once again crossed Gene and Paul's minds. But no matter how dissatisfied they were over the direction of the band, something always stopped them from killing off Wicked Lester. Their determination kept the band alive long enough for some dazzling new material to emerge — the type of high-octane music that was an indication of something much greater and more significant than Wicked Lester.

"I wrote 'Deuce' and Paul came up with 'Firehouse' and 'Black Diamond,' and this new material sounded more honed — it had its own personality, distinct from Wicked Lester," says Gene. "So we figured that we could either play it safe and stick with our deal with Epic, or we could move on

"Stan and Gene came to my apartment one day and said that they wanted to split from the other guys in Wicked Lester and form a real high-powered hard rock band. Real old fashioned rock n' roll. When they were holding auditions in the loft on 23rd Street, they would keep a tableful of ear plugs for anybody coming into the room because the volume was unbearable. It was truly deafening.
--Lew Linet, Wicked Lester manager

"We knew it

This photo was taken in the hallway of our loft on 23rd Street (late '72) before we ever played a gig. When we finally did play, it was at the Coventry in Long Island City for $35 per night. We played for three nights. Needless to say, no one came.

"On the very day that Gene and Paul decided to put together a four-piece rock band, they told me that they were going to be the biggest band in the United States. And they didn't even have any songs written or two other members with the same commitment —they didn't have a pot to piss in. But they said, 'Lew, mark our words —we're going to be the biggest band in the U.S. Maybe the world!" —Lew Linet

and put another, more exciting band together. So we decided to disassociate ourselves from the other guys in Wicked Lester and form the kind of band we had always wanted."

"We basically wanted a better version of Wicked Lester, one that looked visually more like a cohesive unit — a real band," adds Paul. "Musically, we wanted to lock into one style of music, not the weird mix of country, jazz, pop and rock that we were doing in Lester."

To form this incredible new band they envisioned — no, make that the ultimate rock band on the freakin' planet — Gene and Paul knew what had to be done. Wicked Lester was still together, hanging on by the skin of its teeth, when the two headed uptown and rented a new loft for the band to rehearse in. Located at 10 East 23rd St., near Fifth Avenue, this new loft sat directly across the street from a small park that provided a tree-lined sanctuary for neighborhood heroin addicts and dealers. Inside, rats and roaches scurried between the guitar cases and amps, attracted by the stench of the egg crates — still caked with dried yolk and broken shells — that lined the walls to absorb the sound during rehearsals. No shower, no private bathroom, no kitchen — it was hell, but it was home.

"A few nights a week, we rehearsed with the guys in Lester," says Gene. "But on the other nights — and they never knew this — Paul and I would audition lead guitarists and drummers for the band we really wanted to form."

Some fine local musicians tried out, a few with extraordinary skills. But none seemed right — they didn't feel right. That was because Gene and Paul weren't just looking for local talent. They were looking for magic.

And they found it one day while flipping through the back pages of Rolling Stone magazine.

"We saw an ad that said, 'Drummer with 11 years experience, willing to do anything,'" remembers Gene. "So I called this guy at his house, introduced myself and told him we were putting a band together. The first thing I asked him was what he looked like, and he said, 'What do I look like? Are you kidding?' I said, 'Well, you not only have to be the right musician, but you also have to look a certain way.' He must have been in the middle of a party because every time I asked him a question, like 'Are you fat? Are you skinny? Do you have a beard or mustache?,' he would go, 'Hey, the guy wants to know if I'm fat!' in that Italian 'yo-Adrian' voice of his. And I can hear everyone with him laughing. But it must have attracted him, because he agreed to meet us at Electric Lady."

The next day, outside the studio, Gene and Paul waited to meet their prospective new drummer — a man named Peter Crisscoula. Amidst the crowd of people shuffling down 8th Street, they noticed a short, stocky fellow with shaggy long hair, dressed to the hilt in flashy rock n' roll regalia — and oozing enough cool to freeze hell. Assuming it was him, Gene and Paul readied themselves for the big introduction — only to watch, stunned, as he strut right past them and into the studio.

"He looked like a rock star, and Paul and I were just two kids that looked like hippies," says Gene. "When he came back out, we talked, and he invited us to come see his band at the King's Lounge in Brooklyn. Paul and I went to this club, which was like a hangout for 'the boys' — you know, we thought we were gonna come out of that place in coffins. The guys are like 'Hey, you, you got long hair — get over here.' That sort of thing. The band Peter was in was a trio, and they were horrible. At one point, Peter sang some soul song — and Paul and I were very impressed with his raspy, professional-sounding voice. So we offered him a try-out."

"The first time we played with Peter, it didn't sound too good," adds Paul. "But something made us try it again, and it sounded much better the second time. It was pretty clear at this point that this was going to work."

"Even though our name was still Wicked Lester, we knew then that this was a completely different band with an entirely new approach," says Gene. "So we parted company with Tony Zarella and Brook Ostrander, and moved on with this new line-up."

Fully rejuvenated and confident in the new line-up, the band decided to contact Epic Records — who had since passed on releasing the Wicked Lester album — and inform the company of their newfound magic. The band arranged for an audition, and Epic President Don Ellis came down to check them out. With amps turned up to ten and new high-powered songs like "Strutter," "Deuce" and "Firehouse" in their arsenal, the band played like there was no tomorrow — hell-bent on blasting this record company exec right out of his pin-stripped suit. And they did just that — to the point where the band's ties with Epic were permanently severed.

"Ellis is sitting there, and we start playing, loud — but this guy just doesn't get it," recalls Gene. "Wicked Lester sounded like bad Doobie Brothers with all these three-part harmonies and quiet sections, and our new music had none of that. We played 'Firehouse,' and at the end of the song we start ringing this bell, and Ellis thinks it's a real fire. So Paul runs over to the corner and grabs a red pail with the word 'fire' on it, and goes over and throws it at Don, who freaks as a bucketful of confetti goes all over the place. He gets up and starts to walk out, saying, 'Okay, thank you, I'll call you.' As he's heading for the door, he trips and falls. Then, Peter's drunken brother, who was sitting behind Don, throws up on his foot. We never heard

right then and there. It was KISS."

"After they auditioned Peter Criss for the first time, I asked Peter to give me a ride home because he had a little car and lived in Brooklyn, and I lived uptown. So we got in the car and Peter turned to me and said, 'What do you think?' And I said, 'I think you're an excellent drummer, I'd like to see you in this band.' All of a sudden, Peter started to cry and said, 'You know Lou' — and I'll never forget this for as long as I live — 'I've been playing in Brooklyn toilets for so many years and this is my last audition. If I don't get this gig, I'm going to sell my drums and I'll never play music again.' He was in tears, asking me to please make it happen for him. But he got the gig on his own."

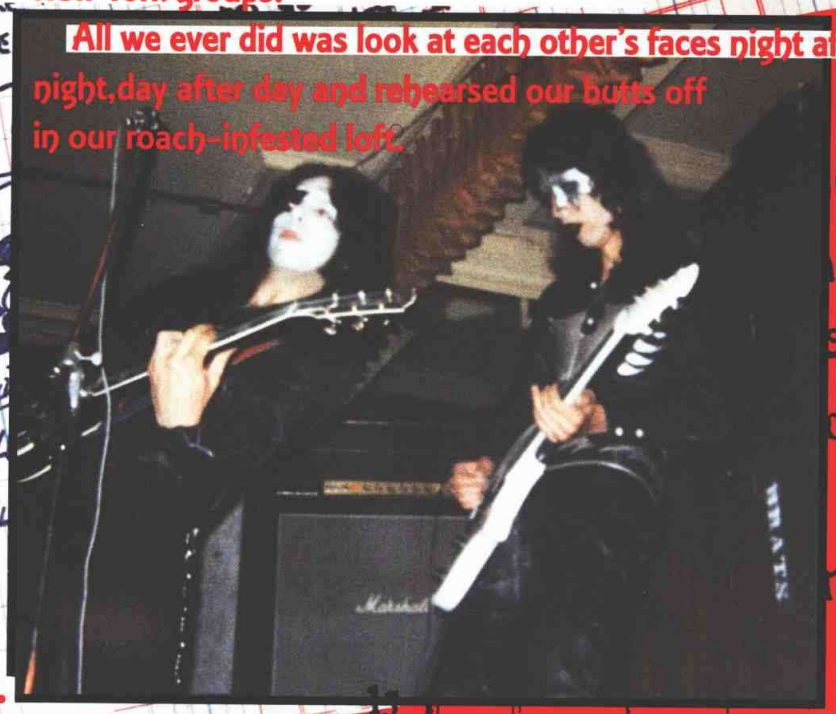
— Lew Linet

New York city had a very exciting scene happening in the early seventies. There was the whole Mercer Arts Center scene that spawned the New York Dolls and others. There was the Andy Warhol art/heroin scene that spawned The Velvet Underground. There were hippies on street corners strumming acoustic guitars and bumming for spare change . . .

And somehow, we weren't a part of any of it.

We were loners. We kept to ourselves. We never went to Max's Kansas City (where all the cool people went), we hardly ever went to concerts. We didn't know any of the happening New York groups.

All we ever did was look at each other's faces night after night,day after day and rehearsed our butts off in our roach-infested loft.



In retrospect, that loft was our church. And KISS was our religion.

WICKED LESTER

KISS APPEARANCES 1975 - ON TO PRESENT

73	30	COVENTRY	QUEENS NY	
	31	"	" "	
	1	"	" "	
	9	DAISY	AMITYVILLE NY	
	10	"	" "	
	13	"	" "	
	14	"	" "	
	4	BLEECKER ST. LOFT N.Y.		
	26	SWEDEN'S LANDING N.Y. BENEFIT		QUEEN 612, BRATS
	1	BLEECKER ST LOFT N.Y.		
	8	DAISY • AMITYVILLE NY		BRATS
	?	"	" "	
	5	"	" "	
		"	" "	
		"	" "	
AUG.	9	DIPLOMAT HOTEL N.Y.		BRATS, PLANETS
	17	DIPLOMAT HOTEL NY.		STREET PUNK, LUGER
	18	DAISY • AMITYVILLE N.Y.		
			QUEENS NY	WILD HONEY
			" "	
			" "	
			" "	1513, RAGS
			" "	
			NY	BOC, 1864, TREN. LUST

46

HEAD - HELMET

ANYTHING TO MAKE THE FACE (HEAD) LOOK DIFFERENT--

Wicked Lester had actually toyed with the idea of wearing stage outfits. One of the early versions had the band coming out as a riverboat gambler, cavemen, undertaker, angel with wings and so on. When the band broke up, the idea was thrown out.

But, something about a band playing onstage that had an element of fantasy appealed to us. Initially, we weren't sure what we should be, but we knew we wanted to be different.

This early sketch, left, is out of Gene's lyric book that tried to deal with "being different" pre-makeup.

AGAINST THE GRAIN

IT'S MUCH TOO BAD YOU'RE IN PAIN
HIS HANDS ARE AT IT AGAIN
~~BEAT~~ ~~BEG~~ A IT'S TOO BAD HE'S GOING
HE'S GOING A
AGAINST THE GRAIN

JUST TRY AND LIE, RIGHT NOW YOU'RE SAN
AND HIS HANDS WILL TRY IT AGAIN
IT'S TOO BAD HE'S GOING
HE'S GOING
AGAINST THE GRAIN
AGAINST THE GRAIN

16

BEFORE THAT O

PEOPLE THERE
G A
STANDING IN LINE
OVER ONE ANOTHER'S
G D
SHOULDER TO SEE
ONE ANOTHER
G A
WITHOUT SYMPATHY

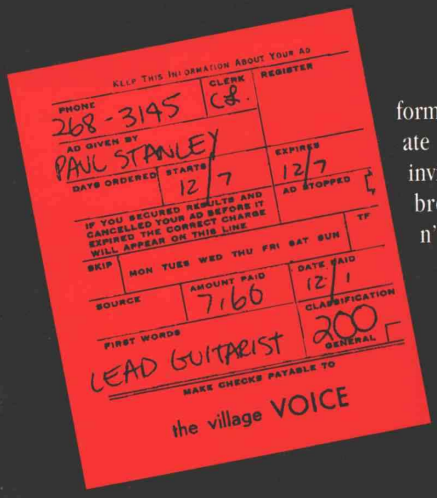
from him again."

For some bands, any audition that ended with a record company executive being covered in equal parts confetti and vomit would surely have been a monumental disaster. But not these guys — it was too late, there was no stopping them now.

"We knew he didn't like it," continues Gene. "But it didn't matter. We were more convinced than ever that this was it. We were simply reveling in our own power, and we knew we finally had it together."

The fire created by Gene, Paul and Peter was unmistakable — it was exactly as they had envisioned. But something was still missing; the final piece of the puzzle — a smokin' lead guitarist.

"We put an ad in the The Village Voice, which was and still is New York's happening political paper," says Gene. "From bondage store ads to movie reviews to who's playing around town — the Voice has everything, so we took out an ad for a lead guitarist."



Auditions were held, with no less than 60 guitarists being passed over in their careful search for the perfect player — the missing element that would finally transform this moderate trio into an invincible, fire-breathing rock n' roll dragon.

Among the horde was a guitarist named Bob Kulick — a terrific player who had the chops, but not the right look. Bob was still in the middle of his audi-

When we came back to play the Coventry for a second time, we actually had a small following. We were KISS. We wore make-up. We had a logo. We printed up our own posters and we actually had an opening act. By this time Ace had committed himself to his make-up.

"In the beginning, we made a rule to play places in the New York area only once a month," says Paul. "We wanted people to think we were actually busy playing someplace else, when in reality we were dying to do another show because we were broke."

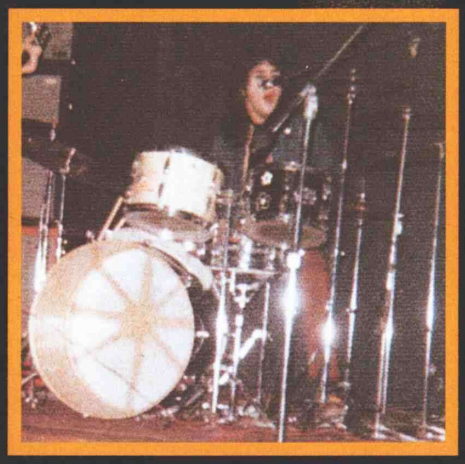
tion when suddenly the door to the loft opened, and in walked a peculiar-looking man with a guitar in one hand. He said his name was Paul Frehley.

"I'll never forget it," remembers Gene. "He came in, carrying his guitar, dressed like a bum, wearing two totally different colored sneakers — one red, one orange. We were standing there talking to Bob, and he walked right by us, plugged in his guitar

Although searching for what would be their ultimate identity, the make-up was embryonic and still trial and error. Gene's demon persona was beginning to emerge

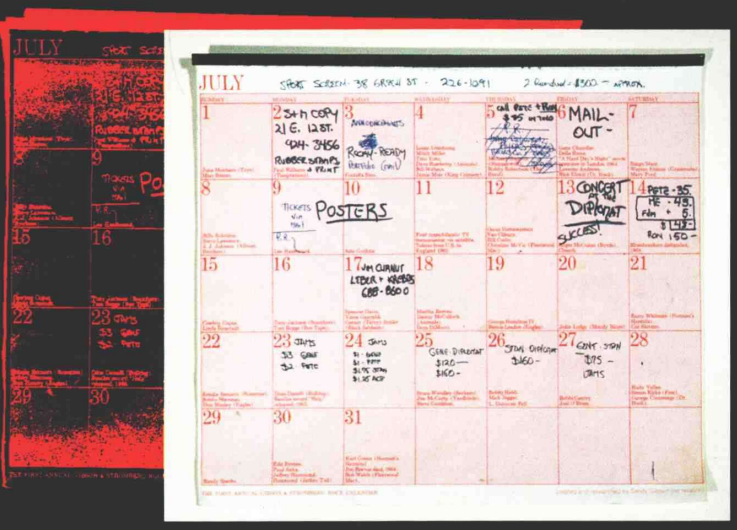
and started fidgeting with the amps. So we said, 'Excuse me — would you please sit down and wait your turn, we're talking to this guy here.' He says, 'Yeah, okay, just let me get my settings.' He was totally oblivious to the fact that what he was doing was pretty bizarre and totally rude — not typical human behavior. So we said to Bob, 'Okay, let's listen to this bozo play and we'll get back to you.'

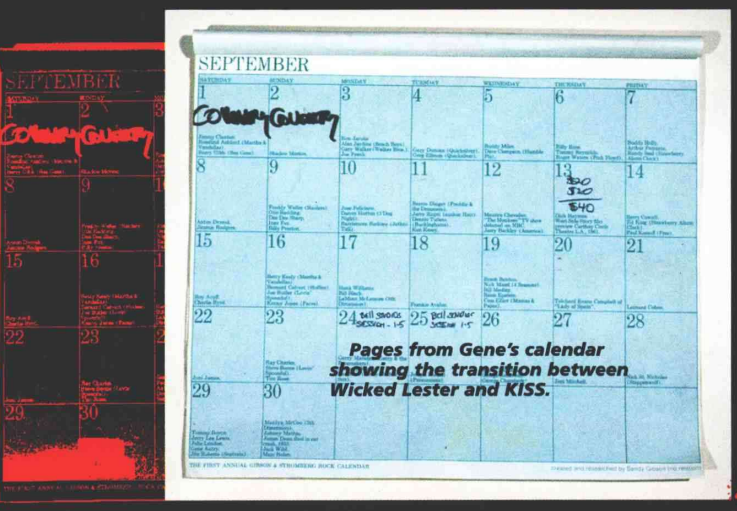
"We told this nut that we were going to play 'Deuce,' and that he wouldn't have to play any



The first time we played live at Coventry, we took the final step in our evolution. We weren't entirely sure what we should look like but we knew we should paint our faces.

The grey bell bottoms and sailor suit as well as the stunning red platform boots were to go soon thereafter.





Pages from Gene's calendar showing the transition between Wicked Lester and KISS.

chords, just the two verses. We also told him that, when we reached the solo section, he should just go for it — and that he'd better be good. Paul and I were skeptical about what he could do — I mean, he was so thin and lanky that he looked like he would blow over if you sneezed."

Like they had done so many times before in recent weeks, Paul, Gene and Peter tore into the infectiously catchy opening chords of "Deuce." Frehley was given his cue and jumped in, unleashing as ferocious a solo as they had ever heard. They were blown away, and it left no doubt.

"We knew it right then and there," adds Paul. "It was KISS."

The wait was over — they had finally found the missing link in the chain. Paul "Ace" Frehley was hired, and KISS was born.

From that moment on, the foursome rehearsed in the loft every night with religious faith and determination, intent on perfecting their material for the inevitable day they would perform in front of an audience. They knew they had to be ready.

"We never, ever jammed during rehearsals," explains Paul. "The idea of jamming was for bands who took drugs and played the same riff every night for two hours. We were a band that was together to play songs — not to jam. And to be honest, I don't think we could have jammed if our lives depended on it. KISS was much more structured than that. We rehearsed every night, but not to experiment or see what new height or depth we could take the song to — it was a matter of perfecting the songs so we could play them live."

"One of the biggest misconceptions about this band is that everyone thinks we write songs together," adds Gene. "But that's not true. It wasn't true then and it's not true now. Everybody writes on their own and brings it to the band, and the band arranges it together — but the person who brought in the bulk of the song almost always got full writing credit."

"People still come up to me to this day and ask me when Gene and I are going to write together again," adds Paul. "But the truth is that our names probably appeared together on no more than six songs throughout our career. And of those songs, they weren't written together in any more sense than some of the songs that are on our albums today."

There's no denying that Paul and Gene have always been the backbone of KISS — hell, they founded the band, determined its musical direction even before its formation, wrote the majority of the material and today have the exact same roles they had more than two decades ago. The same, however, cannot be said about Ace and Peter.

"We always wanted Ace and Peter to get more involved on the records, to sing more and to write more," says Gene. "We pushed Ace, even before we did the first album, to write because he had never written a song before. And Peter too. We wanted a band like the Beatles, where everybody sang, everybody played and everybody wrote. It's not that we all had to do the same amount, but we wanted everyone to carry the load."

"When Ace brought in 'Cold Gin,' we pushed him to sing it," says

KISS "HOTTER THAN HELL" LP

KISS 1st

"LET ME GO" ROCK'N ROLL
(STANLEY/SIMMONS)

BABY GETS TIRED
EVERYBODY KNOWS
WHEN YOUR MOTHER TELLS YOU
BABY HAS TO SHOW YEAH YEAH

G
BABY'S GOT THE FEELIN'
BABY WANTS TO SHOW
BABY LIKES TO TELL ME
BABY WANTS TO KNOW ROCK 'N' ROLL

I NEVER KNEW I NEEDED
A BABY LIKE YOU
NEVER KNEW I NEEDED YOU

"DEUCE" (SIMMONS)

PICK UP
AND GET YOUR GRANDMA OUT
GET UP
CAUSE JIM IS WORKING HARD THIS
AND BABY
HE'S TRYIN' HARD TO PUT YOU THRO

CAUSE BABY IF YOU'RE FEELIN'
BABY IF YOU'RE FEELIN' G
YOU KNOW YOUR MAN IS TRYIN'
HE'S WORTH A DEUCE
HE'S WORTH A DEUCE

HONEY

We took this photo of the band about four months after we became KISS in the same hallway of the loft that saw the end of Wicked Lester.

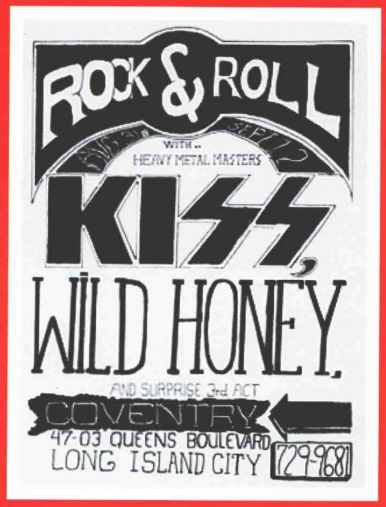
We had lost Lew Linet as manager. Linet was busy with his other acts: JF Murphy and Free Flowing Salt, who were signed to Elektra (and were produced by Eddie Kramer coincidentally) and various folk acts. Although Linet wanted to continue his association with us, he was honest enough to let us know he didn't understand what we were doing. "Why does it always have to be so loud?" he'd keep asking.

If we were going to make an impact in New York, we'd have to let New York know where and when we were playing. Again, an ad was placed in The Village Voice. It was the weekly liberal paper that was the voice of New York. It told you what the latest fashion trend was, how the gay community was making strides, what the art scene was doing, how the off-broadway stage was more relevant than uptown, but most importantly to us, it told you who was playing and where.

Then at night, while the city slept, we roamed the streets of the village and put up our own posters. Peter had a friend who printed up the posters, Gene worked in an office and put together a bio kit and Paul drew the Voice ad that appeared naked at first, but was later censored with an added bathing suit.

The very first show we played in New York was at a loft located at 52 Bleecker Street and we opened for The Brats and Wayne County, a transvestite who later transformed him/herself into Jane County.

None of us had any sort of professional experience managing a band but we instinctively knew that we had to grab the world by the neck and scream into its face, "Look at us!"



Gene. "It was a good song with a good structure, and we told Ace that it should be his song. And as far as the lyrics, he was much more suited to sing it than anyone else in the band — I mean, at the time, he was a delivery boy for a liquor store!

"In Peter's case, he plays a percussive instrument, not a musical instrument. But we pushed him to write anyway. We said, 'Figure out a way. Pick up a guitar or hum something.' But it wasn't until the Destroyer album (1976) that he was able to co-write 'Beth.' The doors were always open for those two, but they just didn't deliver — even though they were very important pieces of the puzzle."

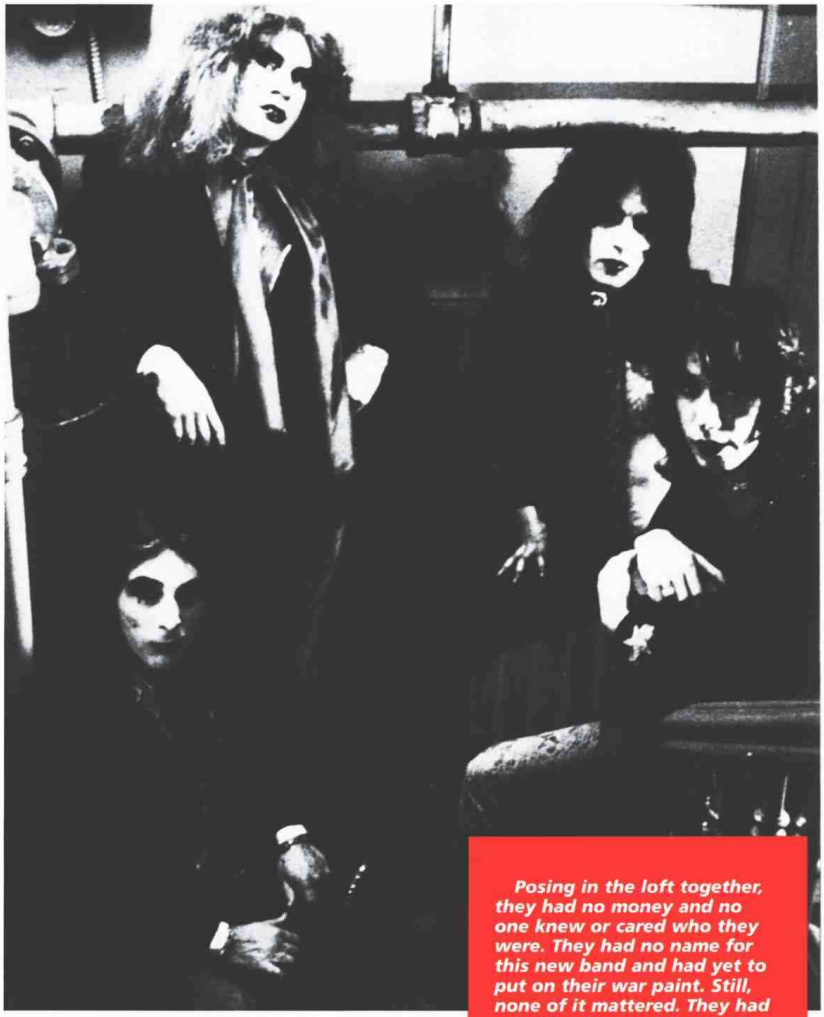
And while the songwriting credits were largely in Gene and Paul's favor, any money the band earned — whether it be pocket change or the millions of years ahead — was split equally between the four.

"All the money that came in from the songs on those early albums, regardless of the fact that two of the guys had nothing to do with most of them, was divided equally," explains Paul. "That way, the factor of economics was completely taken out of the picture, and nobody would later feel that they had to have songs on an album because the rest of the guys were making more money."

Unlike the New York Dolls, Wayne County, Teenage Lust and other local acts who were making the rounds in all the hip New York clubs, KISS never quite established itself as the cool new band on the scene. In fact, making a local splash was the least of their goals — they were thinking bigger, much bigger.

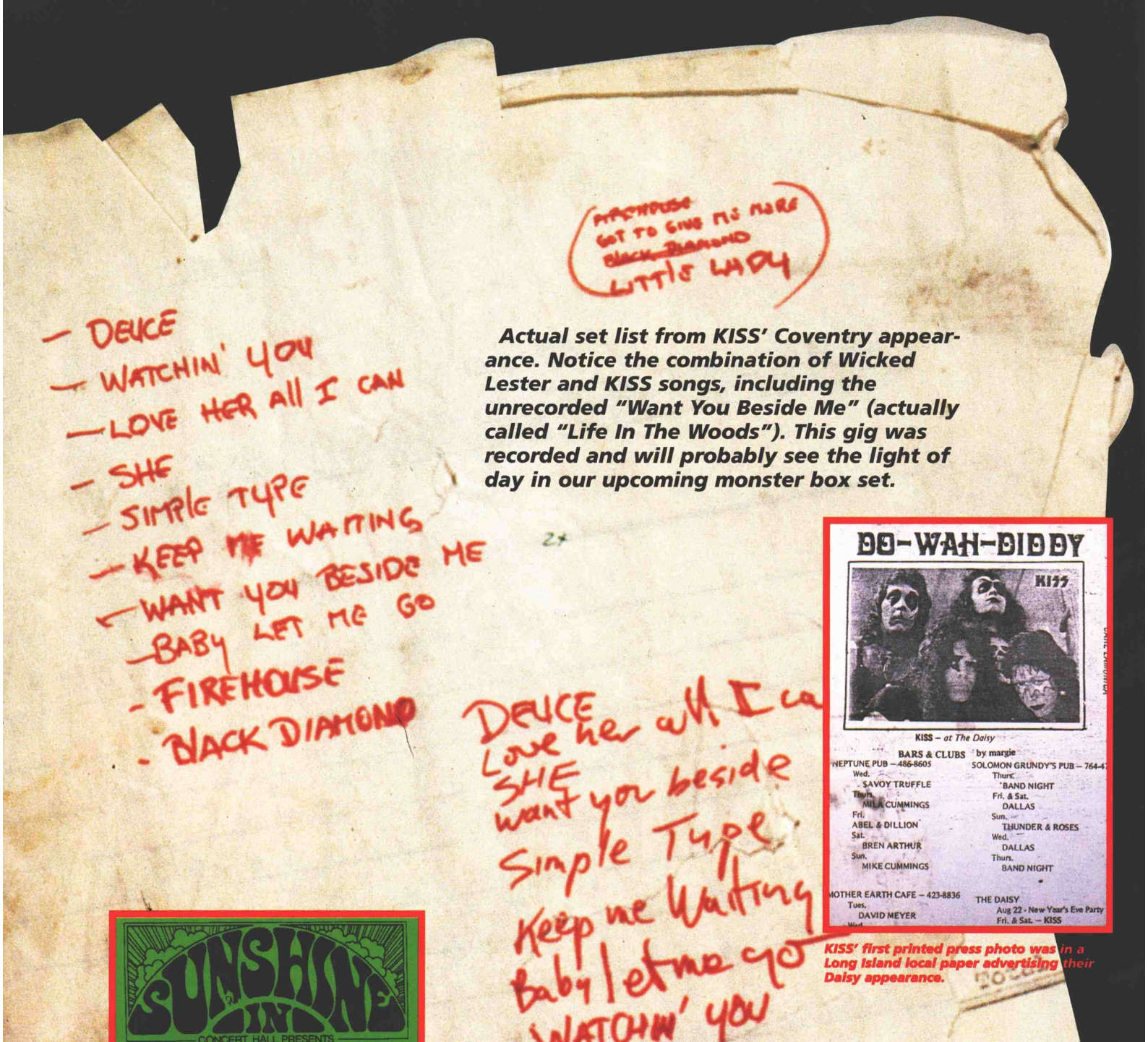
National. Worldwide. The Garden.

"The New York scene was more about hanging out than actually playing," says Paul. "And while everyone else was hanging out, we were in the loft rehearsing. We just sort of came out of nowhere because we spent all of our time rehearsing."



Posing in the loft together, they had no money and no one knew or cared who they were. They had no name for this new band and had yet to put on their war paint. Still, none of it mattered. They had a battle plan, and they had each other.

"The first time Eddie Kramer heard KISS was when I took him and my then wife, Joyce, to an audition at the loft. When the band started to play, we all had to put cotton in our ears because it was so unbelievably loud. Joyce ended up passing out — she just collapsed and fell right down on the floor. At that point, Eddie said that he'd be willing to cut some demos with the group at Electric Lady." — Ron Johnsen, Electric Lady engineer.



Actual set list from KISS' Coventry appearance. Notice the combination of Wicked Lester and KISS songs, including the unrecorded "Want You Beside Me" (actually called "Life In The Woods"). This gig was recorded and will probably see the light of day in our upcoming monster box set.

KISS' first printed press photo was in a Long Island local paper advertising their Daisy appearance.

When we first went out on tour, we were willing to play with anyone, at anytime and on any turf. The stranger the bill, the more of a challenge it was for us.

We had just come back from LA, where we filmed Dick Clark's ABC "In Concert" show and right after the "Sunshine In" gig, we hurried across the street to our hotel rooms and watched ourselves on national television.

Once the seed for KISS was planted, it became very clear there was no turning back. They would have to do it all the way or not at all.

All the way meant getting rid of anyone or anything that did not fit the concept. Stan and Gene would have to reinvent themselves. Gone were the hippy-tinged, bell-bottomed outfits. Gone were friends who didn't believe. Gone too were their given names.

The names they were given at birth were replaced with the names they were born to have. "Paul Stanley" and "Gene Simmons" were self-given names. It felt comfortable. It felt right. Peter had already shortened his last name from Criscuola to "Criss." When Paul Frehley joined, the confusion caused by two Pauls in one band was quickly solved by Frehley . . . "All my friends call me Ace!"

Neil Bogart had come up with the "Kissing Contest" campaign. It started with couples kissing in shopping malls and ended with the winners appearing on The Mike Douglas Show on national television.

In the interim, Bogart thought Bobby Rydell's "Twistin' Time" would be a perfect vehicle for the kissing contest. Bogart convinced KISS to rename the song "Kissing Time" and to cut it. He promised it would be used only for a radio campaign and would not be pressed on vinyl.

Within three weeks, "Kissing Time" started to appear on KISS records.

The only photo session of Paul in the short-lived Lone Ranger makeup.

As Paul, Gene and Peter drove down the Long Island Expressway one night after rehearsal, it was clear that this was no longer Wicked Lester — this was an entirely different unit with an explosive, heart-racing sound that was held together by a sense of magic and chemistry that Lester could never have achieved. It was the start of a new era, and they needed a new name.

A few suggestions were made, but none seemed right — until Paul blurted out "KISS."

"I liked it because it was a familiar word," says Paul. "I knew that, no matter where we played — even in foreign countries — everyone knew what a kiss was, and they'd be able to remember our name because of it. Before I suggested it, I was really hoping the guys would like it because I knew it was the right name."

Yes, it sounded good and it felt right — and, as always, that was all that mattered. When it feels right, it is right — no band knows that better than KISS.

With more than a handful of songs already written and perfected, the band felt it was time to record a demo tape. But studio time was expensive, and the band had very little money, let alone enough for a recording session. But their problems were solved when Ron Johnsen, who had still owed them $1,000 for some recording work Gene and Paul had done for him (singing backups for two groups, Mr. Gee Wiz and Lyn Christopher), offered to pay them in studio time. The band agreed, but under one condition: they wanted big-time producer Eddie Kramer (who had worked with Led Zeppelin, The Beatles, Jimi Hendrix) to produce it.

Eddie Kramer

"Every now and then, while we were recording the Wicked Lester album at Electric Lady,we'd see this guy with a cape, an ascot, a walking stick and a goatee," remembers Paul. "It was Eddie Kramer. To us, he epitomized the whole British sound, which was what we were looking for."

"He was the production king of the world," says Gene. "So Eddie came down, and brought with him an engineer named Dave Whitman," continues Paul. "It was like a dream come true, having Eddie produce our demo, and we were nervous, but we also knew that this was the next logical step in the saga of KISS. We were the American-born bastard children of the English bands that we loved, and it seemed only right that we were there with Eddie Kramer."

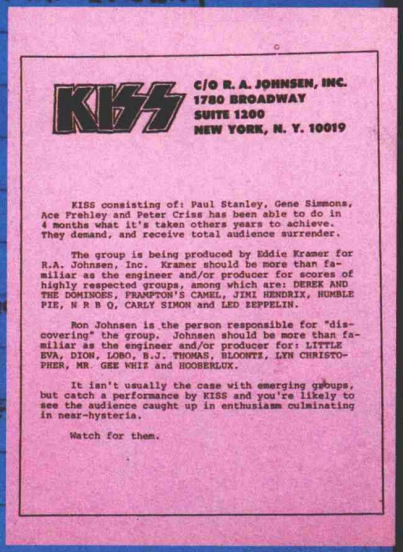
And while other young bands might have thought damn highly of themselves for having gotten the mighty Eddie Kramer to produce their first demo, KISS never let it — or anything else, for that matter — go to their heads or get in the way of the job at hand.

"We were never gonna be impressed with being the hottest band on the block," says Paul. "Bragging about being the best band in the neighborhood was of no interest to us — we felt our com- petition was in the record stores and the arenas. That's what we were up against. We were already seeing Madison Square Garden — not fantasizing, but waiting for it, and enjoying the ride there."

The session was quick, but the tape, which contained "Watchin' You," "Deuce," "Black Diamond" and "Strutter," radiated with enough energy to light a city and pulsated like a heart about to explode.

"The tape sounded fabulous," says Gene. "In some ways, it sounded more exciting than the versions that later appeared on the record. The guitars were a little too loud, but that made it feel nice and warm."

"It was full of attitude," adds Paul. "Nothing compares to being vehement and vicious in what you do, and when we were recording that demo, we knew that nothing could stand in our way. When the four of us were together, it was like a tank — you could fall in behind us and follow, but you can't get in front of us. If you do, you'll get flattened, and that attitude was right there in the beginning."



KISS
C/O R. A. JOHNSEN, INC.
1780 BROADWAY
SUITE 1200
NEW YORK, N. Y. 10019

KISS consisting of: Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss has been able to do in 4 months what it's taken others years to achieve. They demand, and receive total audience surrender.

The group is being produced by Eddie Kramer for R.A. Johnsen, Inc. Kramer should be more than familiar as the engineer and/or producer for scores of highly respected groups, among which are: DEREK AND THE DOMINOES, FRAMPTON'S CAMEL, JIMI HENDRIX, HUMBLE PIE, N R B Q, CARLY SIMON and LED ZEPPELIN.

Ron Johnsen is the person responsible for "discovering" the group. Johnsen should be more than familiar as the engineer and/or producer for: LITTLE EVA, DION, LOBO, B.J. THOMAS, BLOOMTZ, LYN CHRISTOPHER, MR. GEE WHIZ and HOOBERLUX.

It isn't usually the case with emerging groups, but catch a performance by KISS and you're likely to see the audience caught up in enthusiasm culminating in near-hysteria.

Watch for them.

With a demo in hand, KISS were one step closer to hitting the local club circuit and taking New York by storm — but something was still missing. A killer image. Glam bands were the rage in the city, and the influence of the New York Dolls and the Harlots Of 42nd St. was showing itself in the band's appearance.

"We were puffing up our hair, wearing fur coats — we had a very androgynous look," remembers Gene. "I looked like Mae West or some bizarre transvestite, Ace looked like Shirley MacLaine, and Peter looked like a hood with lipstick — but Paul, to his credit, was the most convincing. The look really suited him — he was the real thing."

"Going on stage, looking as if we had just walked off the street, didn't appeal to us," says Paul.

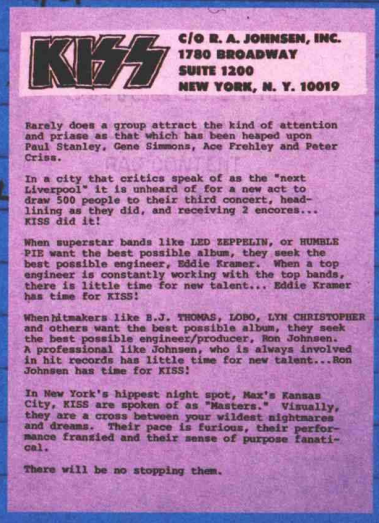
Nonetheless, the band looked like every other local glam band — and that just wasn't going to cut it, although they didn't realize that for some time. For now, the plan was simple: play anywhere, any time, anyplace, under any circumstances, whether in front of one person or a hundred. They knew it would be a long haul, and that they would have to start small.

Paul reflects on the night they played a club called Popcorn (which changed its name to Coventry that weekend) in Astoria, Queens — the first official KISS gig: "There were literally five people in the place. I'll tell ya, there's nothing like playing 'Strutter' for a bartender and a few girlfriends. [laughs] But it didn't bother us because we knew that, in a year, we'd be the ones laughing."

"It was still magical for us," adds Gene. "We were finally doing our own music and no covers, and it was great to be up there playing."

But somehow, despite the lack of people at the Coventry show, the word about this dazzling spectacle of a new band called KISS had gotten out, and the local music scene was abuzz. When KISS played their second show, at the Daisy in Amityville, Long Island, dozens of people showed up, hoping to find out what the hell everyone was talking about — or perhaps to get in on the ground floor of something they sensed was going to be big. Very big.

"The owner of the club was a very nice guy," recalls Paul. "And he



KISS
C/O R. A. JOHNSEN, INC.
1780 BROADWAY
SUITE 1200
NEW YORK, N. Y. 10019

Rarely does a group attract the kind of attention and praise as that which has been heaped upon Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss.

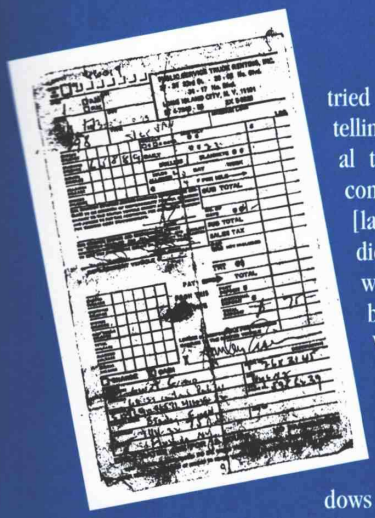
In a city that critics speak of as the "next Liverpool" it is unheard of for a new act to draw 500 people to their third concert, headlining as they did, and receiving 2 encores... KISS did it!

When superstar bands like LED ZEPPELIN, or HUMBLE PIE want the best possible album, they seek the best possible engineer, Eddie Kramer. When a top engineer is constantly working with the top bands, there is little time for new talent... Eddie Kramer has time for KISS!

When hitmakers like B.J. THOMAS, LOBO, LYN CHRISTOPHER and others want the best possible album, they seek the best possible engineer/producer, Ron Johnsen. A professional like Johnsen, who is always involved in hit records has little time for new talent...Ron Johnsen has time for KISS!

In New York's hippest night spot, Max's Kansas City, KISS are spoken of as "Masters." Visually, they are a cross between your wildest nightmares and dreams. Their pace is furious, their performance frenzied and their sense of purpose fanatical.

There will be no stopping them.



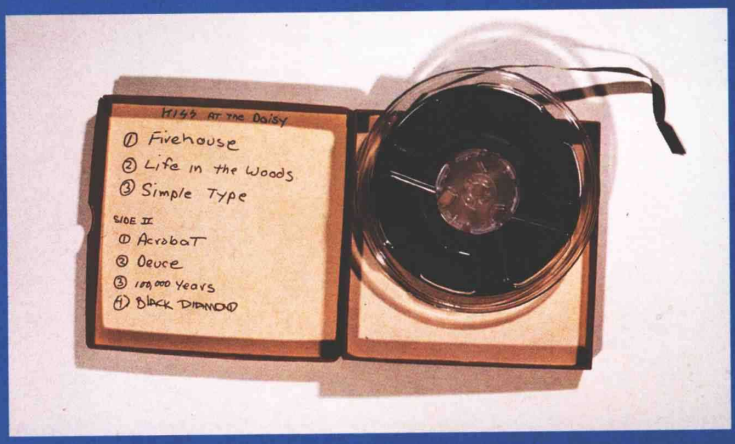
tried to make us feel comfortable by telling us that he once hired a transsexual to do a show. As far as he was concerned, we were his kind of band! [laughs] Unfortunately, the bouncer didn't feel the same way: he told us he was gonna kill us and then he tried to break down our dressing room door! We played the show, and even though the people were a little stunned at first, they had a great time. The next time we played there, the club was packed. The third time, the windows shattered from people trying to break in. We knew then what we were on to, though we definitely came up against a lot of adversity trying to prove ourselves."

The unsuspecting Daisy crowd never realized what hit them — all they knew was that something monstrous had stormed into their weekend hangout and blew out every eardrum in the bar.

It was a triumphant performance — despite the few people who actually witnessed it — and KISS had every reason to celebrate. And they did. But their after-show party quickly turned into an ugly public scene, leaving the band on the verge of a break-up.

"We had rented these big trucks in Long Island City," explains Gene, "and we had to go and return them after the gig."

"Not like the kind of trucks you usually see bands traveling in," adds Paul. "These were like mail trucks. When we pulled up, it looked like were were about to deliver a birthday box — not play a rock n' roll



A friend of Ace's, Eddie Solon mixed The Daisy shows for us on our nine-channel, 27 input Peavey Sound System. Paul and Gene bought the system and Solon was paid to build some speaker cabinets for it. This is the actual tape recording from The Daisy.

The gentleman in the middle is Sid. The freaks around him are a new band calling themselves KISS.

The make-up kept evolving. Paul had yet to settle on the star make-up that Ace suggested. Ironically enough, the original idea was to put the star on both eyes. Paul pleaded laziness as the reason for settling on only one eye.

July 9, 1973

The signing of this paper by representatives of the three groups to perform Friday, July 13, 1973 at the Hotel Diplomat, 108 West 43rd Street, constitutes a binding agreement to abide by the following:

A. Each group will supply one person at the front door to supervise collection of admission so as to avoid any dispute as to the gross total of money collected by the dance's end. If a representative leaves the door and is not replaced before leaving, the group he represents forfeits the right to argue the total, and will abide by the decision of the other groups.

B. Time schedule: Doors will open at 10:00 pm, THE PLANETS will go on at 10:30 and will play no later than 11:30. KISS will go on no later than 11:45, and will play no later than 12:45 unless given permission by THE BRATS. THE BRATS will go on between 12:45 and 1:00, and play no later than 2:00 am.

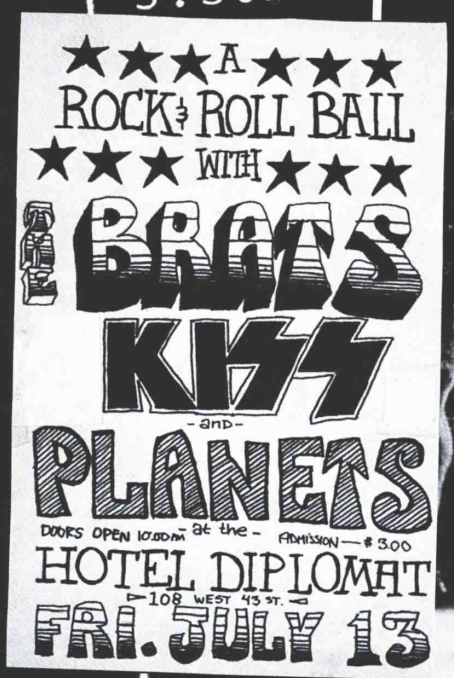
C. Since budget for this dance ($540.00) was made up forty percent (40%) which comes to $216.00 by the BRATS, forty percent, coming to $216.00 by KISS, and twenty percent (20%) coming to $108.00 by the PLANETS, all money taken in will be divided at the end of the night as follows: BRATS will receive 40%, KISS will receive 40% and the PLANETS will receive 20%.

We three, speaking on behalf of the groups of which we are members agree to all the above.

FOR THE BRATS David Vanyan

FOR KISS Gene Simmons

FOR THE PLANETS Bucky Fleischer



Some examples of the posters, created by Stanley, that the guys plastered all over New York to publicize their shows. The poster at right is from their first appearance. The poster left features the final logo design, hand drawn by Paul, based on Ace's original drawing. This logo has come to be used worldwide as the official logo.

NGS

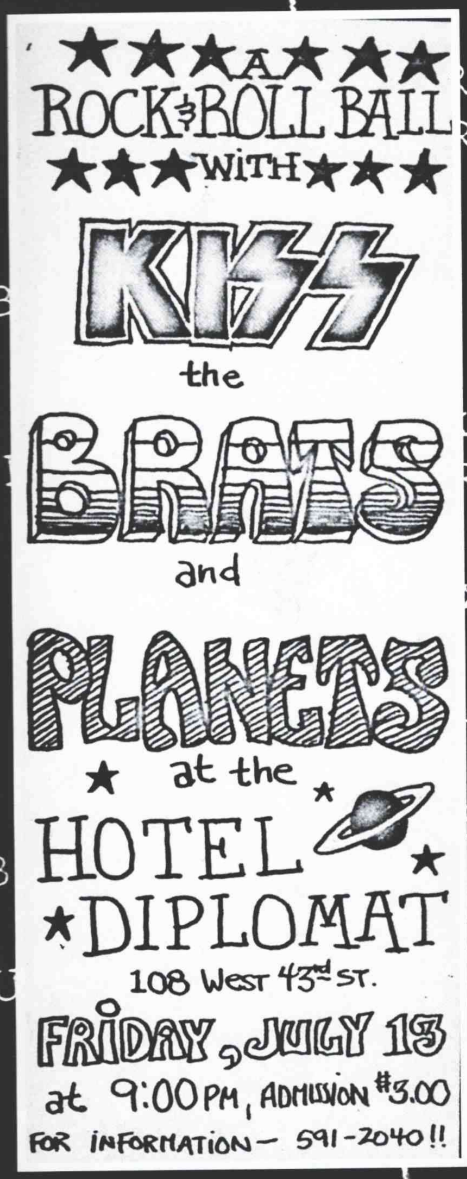
Nerny ... changes in scheduling

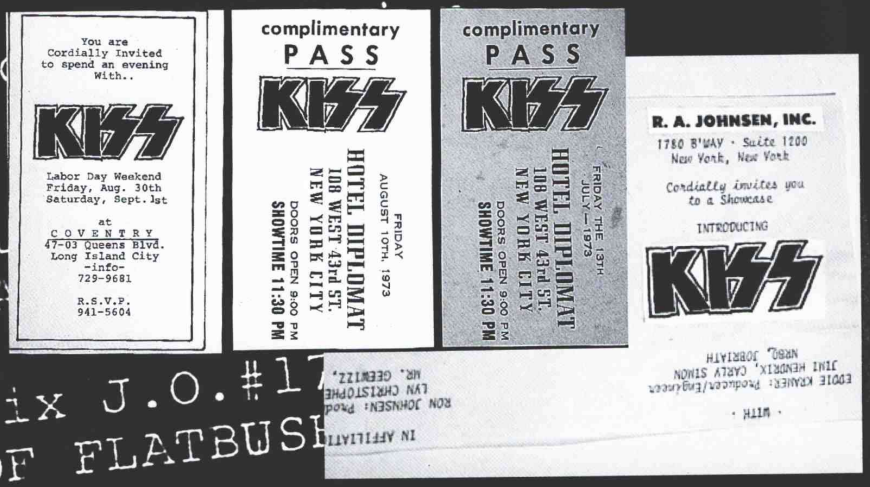
DUCER

TAPES & MACHINES NEEDED

ER-WISE

16x Record J.O.#171546
KISS





★★★A★★★
ROCK & ROLL BALL
★★★WITH★★★
KISS
the
BRATS
and
PLANETS
★ at the ★
HOTEL
★DIPLOMAT
108 West 43rd ST.
FRIDAY, JULY 13
at 9:00 PM, ADMISSION $3.00
FOR INFORMATION — 591-2040!!

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CANA

You are Cordially Invited to spend an evening With..
KISS
Labor Day Weekend
Friday, Aug. 30th
Saturday, Sept. 1st
at
COVENTRY
47-03 Queens Blvd.
Long Island City
-info-
729-9681
R.S.V.P.
941-5604

complimentary PASS
KISS
FRIDAY AUGUST 10TH, 1973
HOTEL DIPLOMAT
108 WEST 43rd ST.
NEW YORK CITY
DOORS OPEN 9:00 PM
SHOWTIME 11:30 PM

complimentary PASS
KISS
FRIDAY THE 13TH JULY — 1973
HOTEL DIPLOMAT
108 WEST 43rd ST.
NEW YORK CITY
DOORS OPEN 9:00 PM
SHOWTIME 11:30 PM

R. A. JOHNSEN, INC.
1780 B'WAY · Suite 1200
New York, New York
Cordially invites you to a Showcase
INTRODUCING
KISS
· WITH ·
EDDIE KRAMER: Producer/Engineer
JIMI HENDRIX, CARLY SIMON
NRBQ, JOBRIATH

IN AFFILIATI
RON JOHNSEN: Prod
LYN CHRISTOPHE
MR. GEEWIZZ,

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BRU

MAX

ROCK & ROLL BALL
with
KISS
STREET PUNK
AND
LUGER
DOORS OPEN 9:00 P.M. ADMISSION $3.00
HOTEL DIPLOMAT
108 WEST 43 ST.
FRI. AUG. 10

171554

16-2
Tap

¼" Edit J.O.#171555 (Tapes from D)

show. We got them because they were the cheapest things we could rent."

"After we returned the trucks," continues Gene, "we went out for Chinese food to celebrate just having played the Daisy. It must have been three or four in the morning. Peter had gotten to the restaurant before us, and he had already begun to set everything up. He was seated at the head of the table with his wife, Lydia, and some friends. During the course of the meal, Peter started mistreating the waiter — making oriental jokes. And we asked him to stop because he was acting very rude and it was embarrassing us. But he basically said, 'Fuck you, I'll do whatever I want.' And he continued to make more jokes. Then we said, 'Look, we don't want to be a part of this, and if you continue, we're going to walk out.' Peter immediately said, 'If you guys walk out of here, I'm leaving the band!' So Paul and I looked at each other, shrugged our shoulders, and left."

All the original stage outfits were made from leather. Leather-studded dog collars (before we figured out that breathing wouldn't be all that easy wearing them), leather pants and jackets from head to toe (before we figured out that moving around in them would cause heat rashes on our bodies), studded guitar straps (before we figured out that our hair would get entangled in them), thigh-high leather boots with 7' platforms (before we figured out how to really move in them) . . .

The fact that we didn't break our necks in these outfits either points to an amazing amount of luck, or just plain hard-headed determination.

"We didn't talk to each other for two weeks after that," says Paul. "But Lydia must have talked some sense into him, and eventually he came back."

A close call, no doubt — but at this point in their career, these four were so blind in their devotion and commitment to KISS that it would have taken much more than a public argument to destroy them.

Despite the incident, things were still going well for the band,

and it was time to take the image to the next level.

Pushing aside the eyeliner, eye shadow, rouge and other standard drug store cosmetics they had been using to decorate their homely mugs, the band opted for more grotesque extremes. Paul covered his face in white and painted a black star around his right eye; Ace drew jagged silver designs around his eyes; Peter had black whiskers and black make-up around his eyes over white face; and Gene showed early signs of becoming a horrific, demon-like monster with black bat wings around his eyes. painted giant black and silver designs around their eyes. And they all wore shades of lipstick that would make a hooker cringe. For any other band, going out in public this way was sheer insanity — but for KISS, it was the only way.

"We knew we had to move away from the New York Dolls thing," says Gene. "To be honest, the glam scene was very popular at the time, and we just weren't convincing at it — we looked like football players in fur coats and make-up. So we bought some black t-shirts and some glittery pants that circus performers wore. Then we went down to the west village — the gay section of the city — and bought leather items at a hardcore sex shop. I don't know why we did it — as far as I knew, none of us had ever tried the S&M or gay thing. But there was something about the studs and the leather that seemed right to us."

"There were no I wanna - be - a - rock - star stores back then," adds Paul, "so we had no choice but to go down to the forbidden area of the city and buy our stage clothes. It wasn't easy shopping in these stores, but we knew it would pay off eventually."

Now they had everything: the sound, the look, the name and the determination to not only set the world on fire, but to burn it to the ground. It was time to start shoving the band down the public's throats until they choked.

Next on the band's hit list was the Hotel Diplomat, — deep in the dark, sleazy, stinking pits of Times Square. But the locale made no difference. The band's only goal was to show up, plug in and kill, with as much class and dignity as they could muster.

"We wanted to show up like rock stars, so we hired a white stretch Mercedes limo to pick us up at the loft and take us to the hotel that night," recalls Paul. "It was important for us to arrive in style. We even brought our equipment to the hotel earlier in the day so no one would see us schlepping our own gear when we got out of the limo."

KISS' live performances were now the talk of the town, and people were flocking to see them, wanting to be blasted into a rock n' roll hellstorm of apocalyptic proportions. People were turning

We would always show up early and simply stay at the shows from sound check on (usually 4:00 in the afternoon) straight through the last number of the headlining act. It was still a big thrill to be sitting in the audience listening to the headlining act do their sound check, and then going backstage to get ready for the show. No matter who we played with, whether we liked them or not, there was a singlemindedness about our intent. We wanted to chew 'em up and spit 'em out.

When I finally settled on my make-up, it was the star around my eye," says Paul. "At one point, Neil Bogart became concerned because he felt there was going to be a backlash against the androgyny of bands like the New York Dolls. Somehow he saw me as being closer to that than what they other guys in the band were doing. So he said to me, 'Stop dancing and jumping around on stage and walk around more heavy-footed. And the star make-up isn't strong enough -- you should have a mask.' I didn't agree, but I did it because Neil asked me to and I wanted to show him that I was flexible. So I painted a mask on my face, and we did one photo session and two shows with it. But it didn't feel right, and I told Neil to forget it -- it wasn't who I was, and I put the star back on."

out in droves, and loving every dastardly bit of it — but the band wanted more. They needed a manager and a record contract.

"We sent out flyers to managers and record company executives with photos of the band, a written profile and tickets to the show," says Gene. "We always played with different bands, but on the tickets we'd print the time that we were scheduled to go on. So when the record companies came in and saw a packed room of four or five hundred people, they thought we were headlining!"

After only two club gigs, KISS already had their gun sights targeted at the next level — and were aiming with itchy trigger fingers. Tired of being at the mercy of promoters, club owners and bar managers, they decided to take matters into their own hands and book their own concerts — abiding by only one set of rules. Their own.

"We were still pretty much unknown, so instead of playing clubs, we decided to organize concerts with other local bands who had bigger followings than we did," says Gene. "There were The Brats, who could pull in a couple of hundred people, and Luger, and we paid them money — I think around $200 each — to play with us in the Crystal Room of the Hotel Diplomat. The area was very sleazy, but we liked it because it was centrally located, right near the train station. So we hired these other bands and had them sign contracts, and we let the Brats headline the show because they were bigger than we were."

Bigger acts meant more people at the show, that was obvious. But KISS were confident enough in their music to know that, eventually, they'd be able to draw such crowds on their own, without the help of the local rock brethren. But playing before a jam-packed room of rock n' roll crazies wasn't the only reason for organizing the Hotel Diplomat show. They were after another audience — the music industry.

"By the time we did the Diplomat show," says Paul, "we began to see that we had pretty much gone as far as we could on our own volition, and that now it was time to add someone else to the mix. We never wanted people hanging around us who didn't have a purpose — we didn't need any extra baggage, and the only time we looked to someone else was when we couldn't do something ourselves."

The band's surprise attack on the music industry was as quick and as thoroughly executed as the early morning raid on Pearl Harbor, and met with equally successful results.

"At the time, I was working for the Puerto Rican Inter Agency Council, which was a government-funded research and demonstration project in the city," says Gene. "So I had access to all sorts of office equipment, mailing lists, whatever.

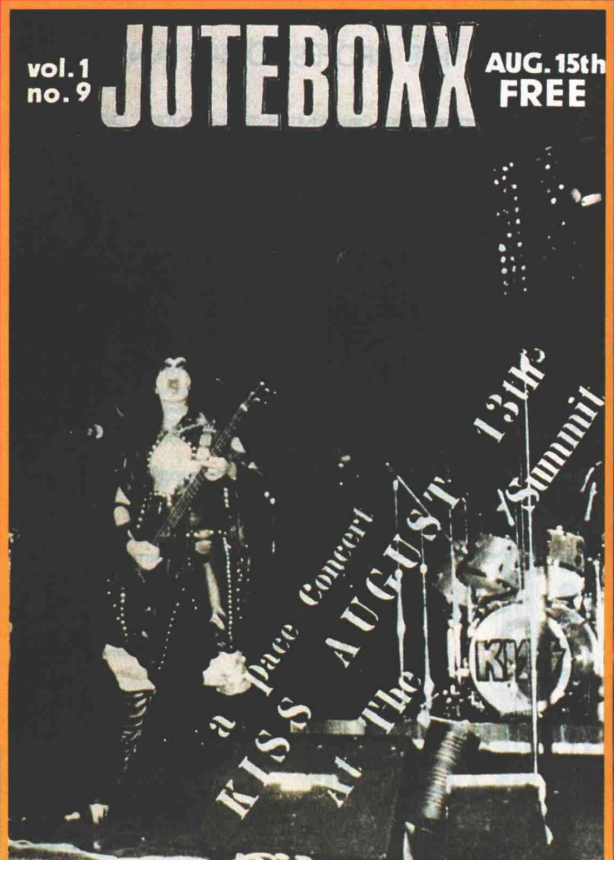
"We got hold of the year-end issue of *Billboard* magazine, which had listings for every record company, manager, booking agent, etc., and we sent bio packets that we had created to everyone imaginable in the music industry," adds Paul. "It contained a photo of the band, a one-page description that we wrote ourselves, and complimentary tickets and backstage passes to the show at the Diplomat. Today, that's common practice — but at the time, no one was doing it. We just knew we had to get the word out."

And the word got out in a big, big way — but not without a little creative trickery and deceit, KISSstyle.

"We designed the invitations and had them printed by a friend of Peter's named Rocky who was in the printing business, and they looked very professional," says Gene. "The tickets would say 'Showtime: 9:00 p.m.,' even though the headliner was scheduled for much later. This way, when the people we had invited showed up at 9, they'd see a packed house and we'd go on right then — so they thought we were the headliners and had drawn all the people! After our set, they'd go home during the break, thinking the show was over, and not realizing that we were only in the middle of the line-up."

July 13, 1973: a typically hot summer day in the Baked Apple, but a night that would live in infamy — the night KISS debuted at the Hotel Diplomat.

From the moment the masked marauders from across town took the stage, towering above the sweaty audience in six-inch platform shoes, those inside the Crystal Room knew they were in for a treat. Hundreds had turned out with the sole purpose of having



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IND. 31268

ZOO WORLD

THE MUSIC MEGAPAPER

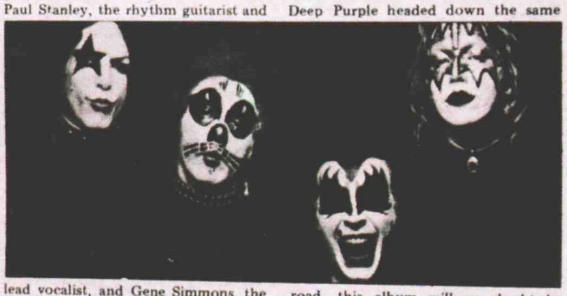
ISSUE NO. 56 APRIL 11, 1974

KISS
Kiss
Casablanca Records 9001

Some records by new groups on new labels might be looked on with considerably more disinterest than what's greeted this release. Just as Casablanca Records is *not* just another new record company, Kiss is not just another new rock 'n roll band.

Far from new, in fact, they've been playing in and around New York City for several months, bordering on a year. There are even vicious rumors of indeterminate origin to the effect that this group was formerly known as Wicked Lester and only changed their name and image to cash in on a wave of funny looking groups currently gaining popularity and notoriety in the metropolitan area. And Kiss was really nothing more than just another local glitter band when they were snatched up under the good auspices of Casablanca and consigned to the recording studio with two of the best producers on the scene today: Kenny Kerner and Richie Wise; you may have seen their names on some Gladys Knight, Gun Hill Road and Stories records.

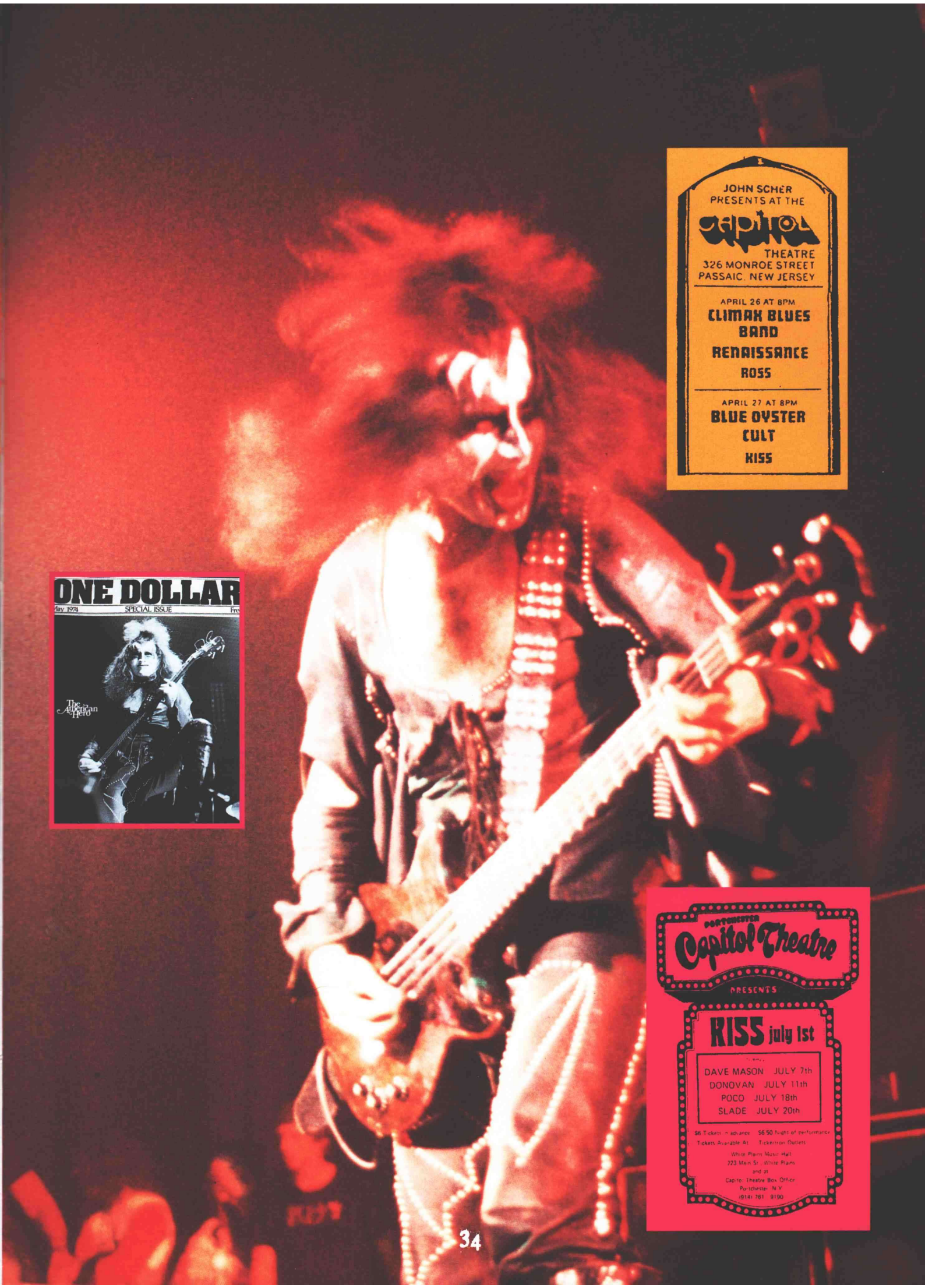
They write their own material, the four members of Kiss do, with a preponderance of contributions from Paul Stanley, the rhythm guitarist and



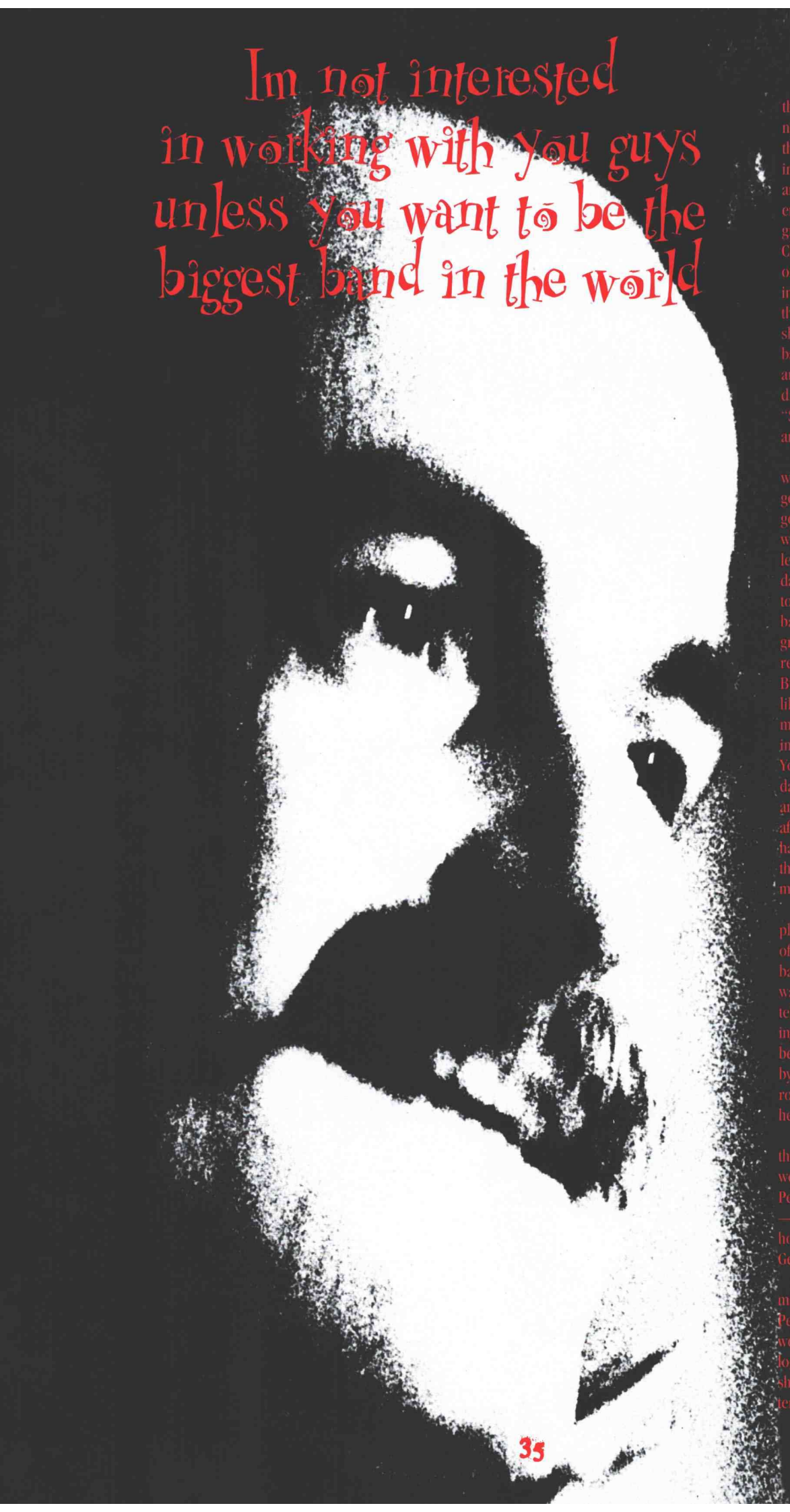
lead vocalist, and Gene Simmons, the bassist. If I were hard-pressed to compare their vinyl sound to anything that has come before it, the recordings of Free (around the time of "All Right Now") would spring immediately to mind, although Kiss' live appearances convey nothing so much as Deep Purple. Not bad influences for a young band trying to get a toe hold in the star scene, but there is nothing brand spanking new or original on this record. With Free in dreamland and Deep Purple headed down the same road, this album will no doubt be grabbed at hungrily by the masses. I will hungrily grab for it when the urge strikes me, which is more often than you think.

Within this genre — somewhat restrained heavy-*thud* rock — Kiss is a particularly melodic band. In addition to the aforementioned influences, there is clearly a debt owed to Detroit's legendary MC5 on "Deuce," and to the late New York group Dust, from which both producers developed their reputations (Kenny Kerner was a producer for them, and his partner Richie Wise was a member of that group). None of the lead vocals are particularly distinctive, not a plus when there are so many same-sounding groups on the current scene, but the clarity (as opposed to muddiness) with which they present their tunes, and the presence of some actually hummable melodies (a rare quality in this field), make for a strong recommendation.

Thinking specifically about "Nothin' To Lose," a Brownsville-type number, I'll speculate that Kiss is a band to be reckoned with. They are part of the new wave of ultra-commercial, almost pop, hard rock, and although their live show is a lot *heavier* than their recorded sound, this Lp is still an excellent indication of their potential.—*HAROLD TRIBUNE.*


JOHN SCHER
PRESENTS AT THE
capitol
THEATRE
326 MONROE STREET
PASSAIC, NEW JERSEY
APRIL 26 AT 8PM
CLIMAX BLUES BAND
RENAISSANCE
ROSS
APRIL 27 AT 8PM
BLUE OYSTER CULT
KISS
ONE DOLLAR
SPECIAL ISSUE
The American Hero
Portchester
Capitol Theatre
PRESENTS
KISS july 1st
DAVE MASON JULY 7th
DONOVAN JULY 11th
POCO JULY 18th
SLADE JULY 20th
$6 Tickets in advance $6.50 Night of performance
Tickets Available At Ticketron Outlets
White Plains Music Hall
223 Main St., White Plains
and at
Capitol Theatre Box Office
Portchester, N.Y.
(914) 761-9190

Im not interested in working with you guys unless you want to be the biggest band in the world



their asses kicked by a few rock n' roll bands — but never in their wildest dreams did they imagine this. With a line of amplifiers (some active, some empty) looming in the background like the Great Wall Of China, KISS rushed to the front of the stage and broke headlong into "Deuce," only to watch as the frenzied masses pushed and shoved their way toward the band. The reaction was instant, and the band kicked into overdrive, tearing through "Strutter," "Black Diamond" and "Firehouse," among others.

"We played like a boxer with a specific style — we'd just get in the ring, kill the guy and go home," says Gene. "That's what we did on stage. Plus, the level of musicianship in those days was prehistoric compared to what it is today. Most of the bands looked good and had great haircuts, but they didn't really take the time to play well. But to us, we had a workmanlike mentality and focused on making the band *sound* good, in addition to looking good. You'd come to rehearsal every day, put in your five or six hours and go home. The truth is, even after one week of rehearsals, we had already surpassed most of the other local bands in terms of musicianship."

Of the music industry people who attended the show, most of whom had responded to the band's blanket press mailing, was Bill Aucoin, director of the television show *Flip Side*. Standing in the front row, caught in the bedlam, Aucoin was entranced by this deafening onslaught of rock n' roll power. And he knew he wasn't the only one.

"He was standing there in the middle of a bunch of people wearing KISS t-shirts — mainly Peter's sisters and a few friends — and they were all telling him how great the band was," says Gene. "Bill couldn't believe it."

"The t-shirts were homemade," adds Paul. "In fact, Peter and I made them. We would use a stencil of the KISS logo and draw the logo on the shirt in glue, then sprinkle glitter over the glue. Bill was real

impressed that we had a following that thought so much of us that they'd wear homemade t-shirts to our shows.

"Bill came backstage and gave someone a business card," says Paul. "I really didn't know who he was — I thought *Flip Side* was some teenybop magazine."

"I remembered watching it," adds Gene. "I thought it was the only cool show on television. It was a half hour show that featured bands in the studio, performing and being interviewed. For example, the show would go to the Record Plant in New York, and you'd watch John Lennon be interviewed and then play live in the studio. There was no bullshit with that show — it was very real."

But Bill Aucoin hadn't a lick of managerial experience, and *Flip Side* was a minor success at best. He hardly seemed like the right man to manage such a high-maintenance, high-profile rock band destined for superstardom like KISS. Why KISS even gave him the time of day before meeting him can only be attributed to one simple fact: "We knew enough to know that KISS was a very visual band, and that we needed a manager who had eyes as well as ears," says Gene. "We knew that, sooner than later, television would be the way to go. Magazines were also becoming more and more important, and we felt that it would be a shame to have a band like ours not seen all over the place."

Obviously intrigued with the idea of working with someone in television, Paul and Gene headed uptown to Bill Aucoin's office for an introductory meeting. No sooner did the conversation begin when Gene and Paul were both struck by an overwhelming sense of déja vu — a great feeling of chemistry ricocheted about the room, much like the time Gene and Paul first played together in New Jersey, or the time they first heard Ace Frehley rip out a solo on his Les Paul. The more Bill talked, the more they knew this was the man they wanted to work with. And then Bill said something that absolutely clinched it. Paul remembers it clearly:

"He said, 'I'm not interested in working with you guys unless you want to be the biggest band in the world.'"

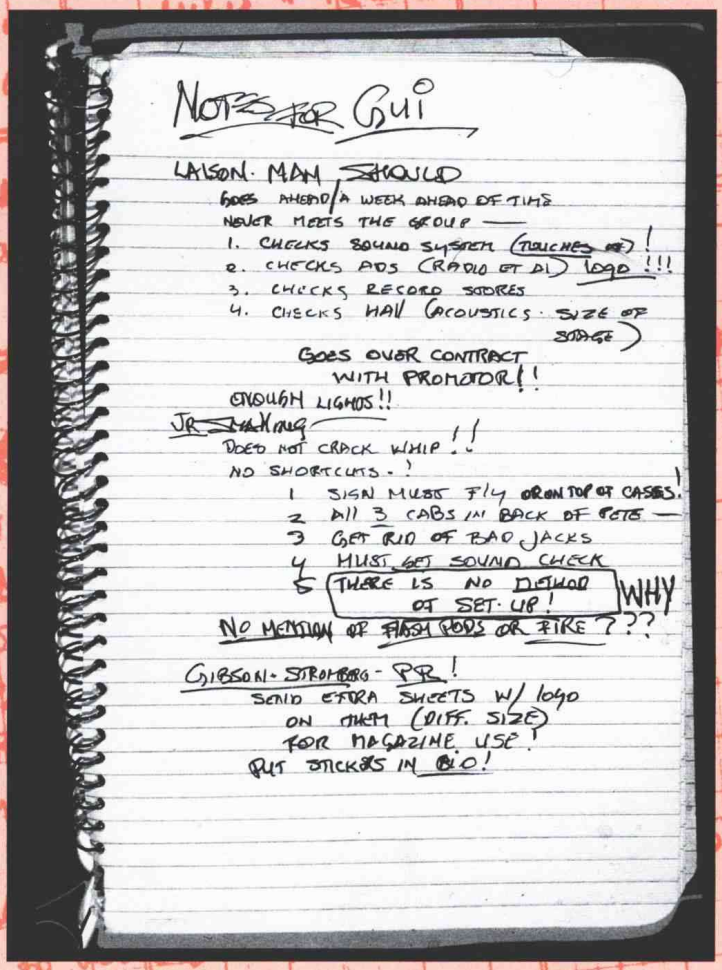
It was all they needed to hear.

"That was the kind of balls and enthusiasm that we were looking for," says Paul. "We didn't want some guy to tell us he could get us a club tour through the south. We wanted someone that had the same vision that the band had — and Bill had it. Bill also said that if he couldn't get us a record deal within three weeks, that we'd shake hands and walk — and that sounded really good to us.

"After the meeting, Gene and I were walking down the street and we called Peter from a pay phone. We told him we had just met *the* guy — that he was the one. But Peter was like, 'Yeah, yeah, I've heard all that before.' So we introduced Peter and Ace to Bill, and it was the same vibe all over again — and they were convinced, too."

But the band's hopes of working with Aucoin were almost permanently shattered when a contract from their days in Wicked Lester surfaced and threatened to block any further relations with Bill.

"Before we actually started working with Bill, he asked us if we


NOTES FOR GUI

LAWSON. MAN SHOULD
GOES AHEAD/A WEEK AHEAD OF TIME
NEVER MEETS THE GROUP —
1. CHECKS SOUND SYSTEM (TOUCHES ME) !
2. CHECKS ADS (RADIO ET AL) LOGO !!!
3. CHECKS RECORD SALES
4. CHECKS HALL (ACOUSTICS · SIZE OF STAGE)

GOES OVER CONTRACT
WITH PROMOTOR!!
ENOUGH LIGHTS!!
JR [illegible]
DOES NOT CRACK WHIP!!
NO SHORTCUTS.!
1 SIGN MUST FLY ON TOP OF CASES.!
2 ALL 3 CABS IN BACK OF BUS —
3 GET RID OF BAD JACKS
4 MUST GET SOUND CHECK
5 THERE IS NO METHOD OF SET-UP! WHY
NO MENTION OF FLASH POTS OR FIRE??

GIBSON-STROMBERG - PR!
SEND EXTRA SHEETS W/ LOGO
ON THEM (DIFF. SIZE)
FOR MAGAZINE USE!
PUT STICKERS IN BIO!

A note to Bill (Gui) Aucoin from Gene.

were under any contractual obligations with anyone else," says Paul. "So Gene and I, being the naive guys that we were, said, 'Well, we do have one contract with Ron Johnsen at Electric Lady, but it's nothing.' But what we didn't realize was that the contract actually said that were tied into Ron's production company no matter where we went — in essence, it was a production deal. Which meant that, if we signed with a label, we'd be signing through Ron's company. We gave a copy of the contract to Bill, and he came back to us and said that he couldn't handle us — he said, 'You guys can't even take a piss without permission.' Then he said that if we weren't able to get out of the contract, he wouldn't be able to work with us."

And then, almost on cue, the now-familiar hand of fate once again stepped into Gene and Paul's lives and straightened out the whole ugly mess.

"Almost the exact same day," says Paul, "Ron Johnsen called me and left a message saying that he needed to see us right away because there was a problem with our contract — it had expired! And he wanted us to resign with him. Needless to say, we didn't return phone calls for a few days and went on to work with Bill."

When Aucoin assumed the position as KISS' manager, he introduced the band to a friend of his who ultimately played a key role in shaping the band as a visual attraction — a band that was meant to be seen as well as heard. His name was Sean Delaney.

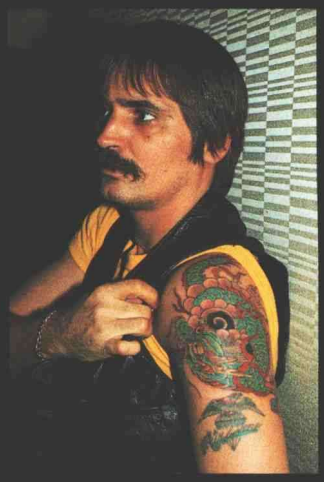
"Sean was a very important figure in the band," says Gene. "Right from the beginning."

"He was a bundle of creative energy," adds Paul. "And one of the earliest believers in the band. Sean was actually responsible for the move that became our signature move on stage. It was something that he saw us do unconsciously one night during rehearsal. He told us to make it part of our show, and he got the three of us to stand spread-legged against each other, rocking to 'Deuce.'

"Sean was also the guy who came up with the idea of us having the same blue-black colored hair. He took us to an apartment on 13th St. between 6th and 7th Avenue, and got four bottles of blue-black hair dye, and dyed all of our hair."

A singer/songwriter himself, Delaney lived vicariously through KISS and used his own aspirations to make the band strive for nothing less than greatness with each and every show.

"He would critique our show and was a real morale booster for us," says Paul.



Sean Delaney

"When we did well, he felt good inside because he was never able to do that on his own as an artist. Through us, he was actually able to see some success."

"Sean also became one of our first road managers," adds Gene.

"At one point, we were each getting sixty dollars a week," says Paul. "The fact that we were making music and getting paid for it was a dream come true. But after a while it became difficult to make ends meet. I remember one time I walked into Bill Aucoin's office so I could ask him for a raise, and Bill had his feet up on the desk, and I saw that he had a hole in one of his loafers and a hole in his sweater which he had patched up with Scotch tape. After that, I couldn't even bring up the subject of getting a raise. And it was great to know that Bill was paying his dues along with us."

"He would drive the station wagon with us in the back for what seemed like millions of miles. We were just these wide-eyed kids, traveling for the first time to places we had hardly even heard about."

As manager, Bill's first order of business was to fulfill his shocking promise of securing the band a record deal in the three weeks he boldly allotted himself. He sent a reel-to-reel copy of the band's demo tape to his friend Neil Bogart, the president of Buddha Records, for whom Bill had been producing music promo clips (the equivalent of modern day videos). Bogart put the KISS demo in a pile along with numerous other tapes he had gotten that week, where it sat until Kenny Kerner, one of Bogart's chief producers (and half of the very hot Kerner/Richie Wise production team), came into the office, picked up the new tapes and took them home to listen to, hoping to discover new talent. But Kenny only listened to one tape that Friday; the one that contained the raucous power chords of "Deuce," the one that rumbled with the heavy percussive sound of "Firehouse," the one that cut through his veteran eardrums with the slicing riff of "Watchin' You" and the harmonic spark of "Black Diamond." Kerner knew he had stumbled onto greatness, and the following Monday he ran into Neil Bogart's office like a man possessed, trying to con-

Early on, when Delaney suggested we make more of our "stage move" and that we should work it into specific points during songs, we initially didn't warm up to the idea. It seemed a bit like The Temptations — a bit too choreographed for our taste. But, we simply could not negate the fact that as soon as we started doing the move during "Deuce" and "Strutter", the audience went nuts. Delaney was right and we were wrong.

"We were driving in a station wagon through the deep south, which to us looked like Mars," says Gene. "As we made our way through the hills of Tennessee, Paul and Sean Delaney decided to pull a prank on Peter, who was very gullible at the time. We started to tell Peter these stories about the people in Tennessee. It was around the time of the movie Deliverance, and there's a scene in the movie where a guy gets butt-fucked while having to squeal like a pig. So we're driving through, and we start saying, 'Okay, let's roll up the windows and lock the doors because these people are crazy --there's a lot of inbreeding here, and they'll butt-fuck you.' Peter starts to believe it. All of a sudden, Sean puts the car in neutral and tells Peter that we had run out of gas, and that we were in big trouble. So Peter freaks out, like 'Oh my god, they're gonna butt-fuck us!' Sean finally told him it was just a joke, and Peter was absolutely livid."

vince the king of one-hit-wonders and bubblegum pop to sign this explosive new rock band. Neil popped in the tape and before it was over, he knew it too — he *had* to sign KISS.

But before Bogart could offer KISS a contract, he had to see them perform live. An audition was set up at Le Tang's, a ballet studio on 54th Street in Manhattan. From the demo, Neil already knew he loved what he had heard — but he had no idea what he was about to see.

"That was the first time Neil saw us with make-up," remembers Paul. "He was a little put off by us, not only because we wore make-up and platform shoes, but because I was shooting my mouth off to everyone in the room, making all kinds of lewd and suggestive comments. It was not your normal audition, and everyone wanted me to shut my mouth — but he liked us and signed us anyway."

So KISS were signed — not to Buddha, but to Bogart's new label, Emerald City Records. Bogart later changed the name of the label to Casablanca (after the classic film that starred Humphrey *Bogart*, get it?), and KISS was the first act signed to his newest endeavor.

But Neil Bogart, just like Bill Aucoin, seemed like an oddball choice for a bruising rock band like KISS. After all, Bogart was the king of bubble gum pop music, and KISS was nothing of the sort — and yet, somehow, they knew he was the right man to sign with. Why?

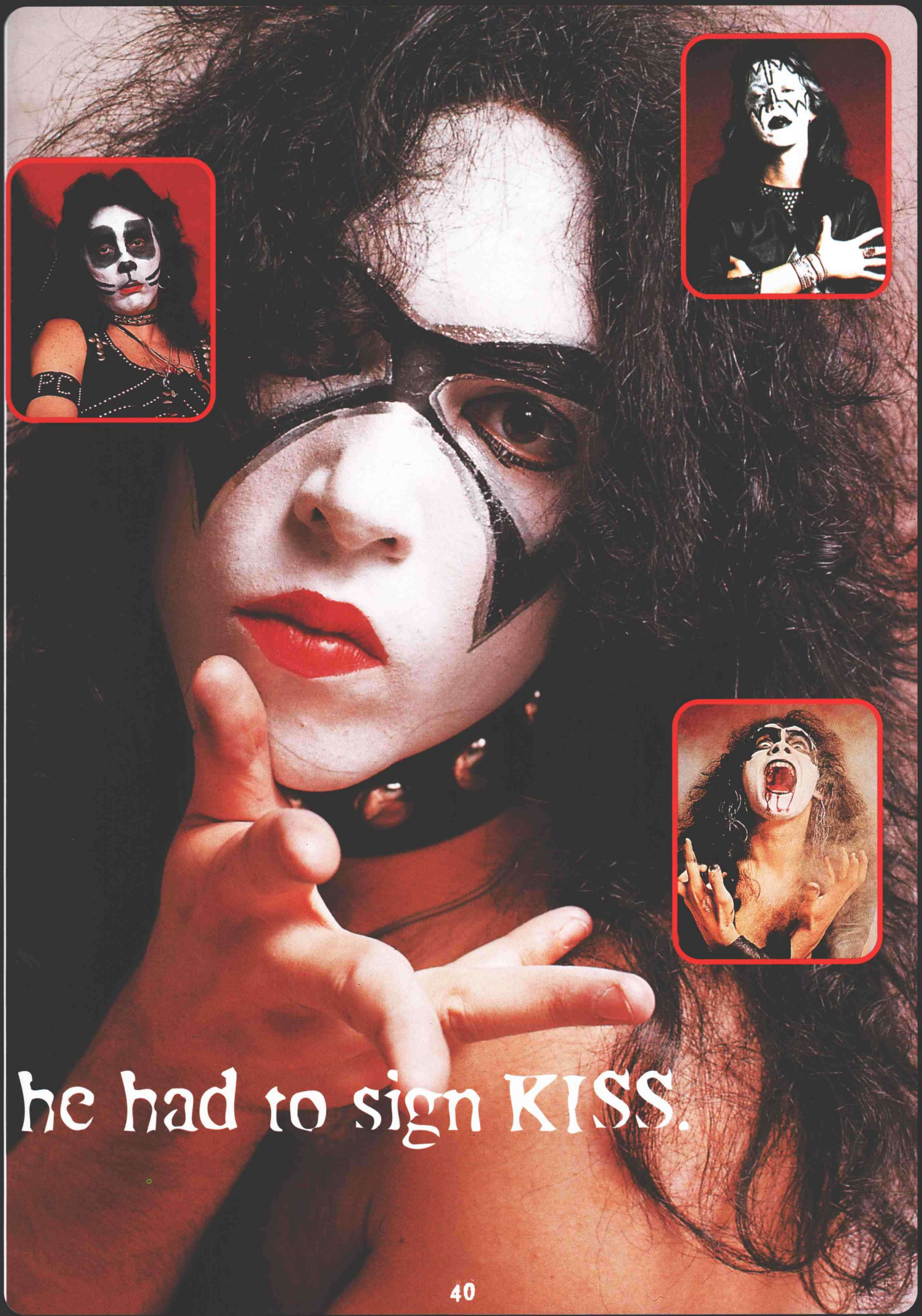
"There was another side of Neil that we realized once we started talking to him," says Paul. "It was his idea to have the drums go six feet up in the air. Everybody who joined the KISS team had to be thinking in a like-minded way, and Neil

was definitely thinking the way we were."

"We didn't know enough about the business to know whether or not we had signed a good deal," adds Gene. "All we really wanted was to work with cool people, and as far as we were concerned, Neil was very cool."

He knew it too --

Everything was now in place: the manager, the record deal, the look and most certainly, the sound — like a heavily-armored battleship with gun turrets on all sides, the band was ready to destroy everything that got in its way. KISS still had not yet recorded its debut album, but it was already


he had to sign KISS.

time to take things to the next level.

"We kept having meetings in Bill's office," remembers Gene. "We were throwing around different ideas, and at one point he said, 'We need someone to breathe fire on stage.' Maybe that seems like a crazy suggestion, but it wasn't any big deal to us because we knew we wanted to be different, and we were open to just about anything. 'Give birth on stage? Fine — just show us how.' That sort of thing. So he hired a magician named Amaze-O to come in and teach us how to breathe fire. Somehow I got elected to be the one, and he showed me what to do. He made me take an oath and swear that I would never tell anybody how to do it because they'd probably kill themselves trying. The first time I tried it, right there in the office, I blew out a huge fireball and singed the back wall and the entire ceiling. It was pretty scary at first, but at least I knew that, no matter what any other bands did on stage, *nobody* breathed fire."

October, 1973: KISS had been playing the same songs night after night in their loft for months, and had perfected every last note, cymbal crash and hook line. It was now time to let the rest of the world in on their relentless magic. The band soon found themselves at Bell Sound Studios on 54th st., just down the block from Le Tang's ballet studio where they had auditioned for Neil Bogart, recording their self-titled debut album with the production team of Kerner & Wise.

"We were all pretty scared," remembers Paul. "I was still at the point where I thought that, if I moved a microphone, I'd upset the entire sound and possibly ruin the song. If there were wires on the floor, we didn't touch them. So we were still intimidated, but the difference this time, compared to being in the studio with Wicked Lester, was that now we had bullets in the chambers. We had the goods to back us up."

Nervous though they might have been, the band kept their composure and blasted through the material like they had done every night in rehearsal for the last six months. Hell, at this point they could have played "Deuce," "Strutter," "Firehouse" and "Black Diamond" in their sleep, blindfolded and gagged. Kerner and Wise simply sat back and let the band do its thing, not about to tinker with what was obviously a well-oiled rock n' roll machine.

"We recorded those songs the same way we had always played them," says Paul. "Nothing changed. What Kerner and Wise tried to do was capture a feel, not try to change what we were doing. They had enough insight and foresight to realize that you don't fix something that isn't broken."

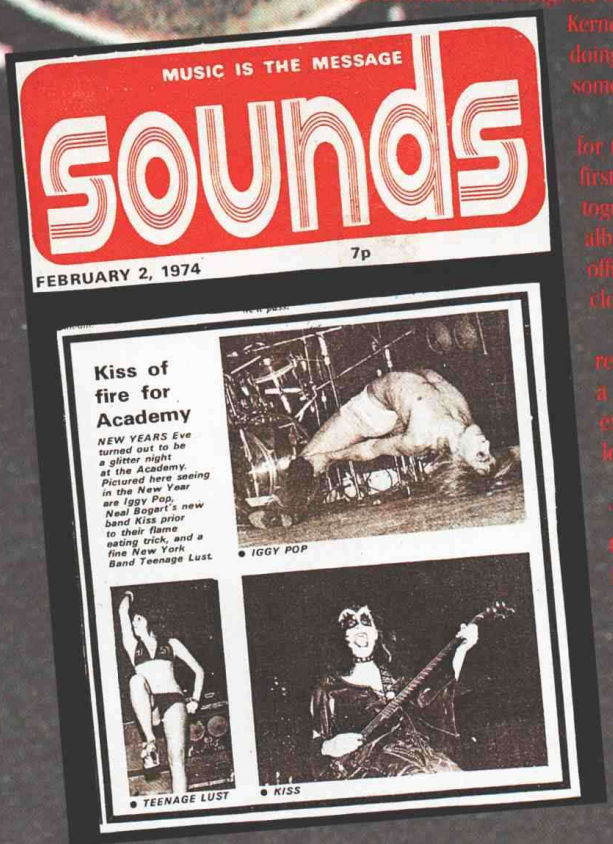
In three weeks, the album was finished. It was time to shoot the photo for the album cover — the all-important picture that would be the world's first official look at KISS. For the occasion, the band hired reputable photographer Joel Brodsky, best known for the Doors' *Strange Days* (1967) album cover. Excited about working with a name like Brodsky for their first official shoot, the band entered his studio, only to have the session come close to ending in disaster.

"We walked into the studio with our make-up kits, and we started to get ready," says Paul. "Brodsky had heard that we wore make-up, so he hired a make-up artist to help us. But we always did our make-up ourselves, except this time. Peter let the make-up artist do his — which is why his looks so different on the cover than it ever did again."

"As soon as we had the make-up on, Brodsky turned to us and said, 'Wow, you guys look great, this is terrific!'" remembers Gene. "And we thought it was very cool because he seemed to get it right away, quicker than most people. After we were in make-up, he tells us to sit down and says he wants to put a black cloth around us so only our faces showed — like the *Meet The Beatles* album cover. And that was exactly what we wanted. So he gets us set up with all the lights and says, 'Hold it right there while I go and get the balloons.' And we said, 'What balloons?' And he said, 'Balloons — you know, like clowns with balloons. It'll be hilarious.'"

"He also had red rubber noses and straw hats — he thought we were mimes or something!," says Paul. "So we said, 'No, you don't understand — this is serious. We're not playing characters, this is how we feel, and we're very serious about it.'"

"But he still didn't believe us," continues Gene. "Then we threatened to walk out, and he finally realized that we were serious, and he took the picture."


MUSIC IS THE MESSAGE

sounds

7p

FEBRUARY 2, 1974

Kiss of fire for Academy

NEW YEARS Eve turned out to be a glitter night at the Academy. Pictured here seeing in the New Year are Iggy Pop, Neal Bogert's new band Kiss prior to their flame eating trick, and a fine New York Band Teenage Lust.

• IGGY POP

• TEENAGE LUST

• KISS

Going down to Sixth Avenue and Eighth Street in Greenwich Village to pick up all the British music papers was a genuine thrill. We were able to live vicariously different lives. But when on February 2nd we actually saw a picture of us in Sounds Magazine, it seemed surreal and a sign of things to come.

VARIETY

Wednesday, January 2, 1974

Blue Oyster Cult (5)
Iggy & Stooges (5)
Teenage Lust (8)
Kiss (4)
(ACADEMY OF MUSIC, N.Y.)

Rock 'n' glitter invaded the Academy of Music, Monday (31), with the hard-driving Blue Oyster Cult as strong headliner and Iggy & The Stooges, another Columbia disk act, as the most outrageous.

Although only on for about 30 minutes, Kiss, the opening act, made a strong impression with ghoulish appearance, shattering, clean sound, and theatrics, including red dome lights and fire. The latter almost proved disastrous as the hair of bass guitarist-lead vocalist Gene Simmons, weirdist in makeup, caught fire. A roadie quickly smothered it without a note being missed. Lead guitarist Ace Frehley, drummer Peter Criss and rhythm guitarist Pat Stanley all were solid for the quartet, the first act signed by Neil Bogart's new Casablanca label.

Teenage Lust (5) and the Lustetts (8), rocked okay.

Iggy entered clad only in pink tie-dyed trunks and black boots. He gyrated, insinuated and sang up a storm. —*Kirb.*

Needless to say, it was the last time they ever worked with Jodi Brodsky.

With the album scheduled for release on Feb. 8, 1974, Bill Aucoin booked the band at the Academy Of Music (which later became the Palladium) on 14th St., near Union Square, for a New Year's Eve hometown gig. KISS was at the bottom of the bill, with Teenage Lust, Iggy Pop & The Stooges and Blue Oyster Cult above them. The house was packed to the rafters, and it was New Years Eve in New York City. There was no question about it, these people were looking for a serious, rock n' roll ass kicking. And KISS, as always, were on a mission to give the people what they wanted.

They opened their set with "Deuce" and "Strutter," and the crowd responded instantly to their ghastly make-up, black leather outfits and devastating musical power. KISS had the crowd in a stranglehold right from the opening riffs, and squeezed tighter and tighter as the night progressed — and these people loved being choked . . . in some instances, burned alive!

"We had this routine where we would throw fireballs into the air where they would explode," recalls Paul. "Gene must have been nervous, and instead of throwing the fireball in the air, he threw it straight ahead into some kid's face. After the show, he came backstage with his face all black and part of his skin burned, and we thought he was gonna sue our asses off — but instead he said, 'This was the most awesome show I have ever seen.' So we gave him autographs and that was that."

During their high-powered set, Gene attempted fire-breathing for the first time on stage — and almost became the second casualty of the night!

"I tried it in the middle of 'Firehouse,' and the right side of my hair caught fire," remembers Gene. "Before the show, I had sprayed my hair with hair spray so it would stay stiff, and of course, hair spray catches fire very easily. What's funny is that it took me a couple of years to realize that!"

"It looked like an aerial view of a mountian brush fire going up the side of his head," laughs Paul.

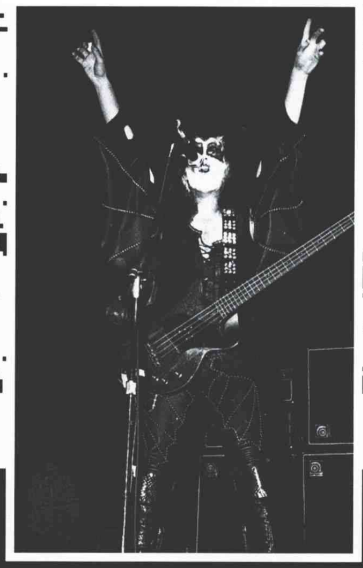
The fire was quickly snuffed out by a stage hand who ran over and threw a towel over Gene's head. Gene, reeking of burnt hair, was not hurt, and the show resumed at an even more frenetic pace. For the next thirty minutes, KISS pummeled the audience until they could stand no more — the masses were in complete awe as these three freaks of nature in six-inch platform heels stormed the front of the stage and cranked out some of the most venomous rock n' roll the city had ever seen or heard. Behind them, Peter's drum kit rose six feet in the air, suspended while the Catman bashed away like a man possessed. Crude blinding flash pots and dangerous fire bombs burst across the stage while the band continued to play. KISS were ablaze — visually and sonically. It was the equivalent of a 4th of July fireworks display if roman candles played deafening rock music while spitting balls of fire in the air.

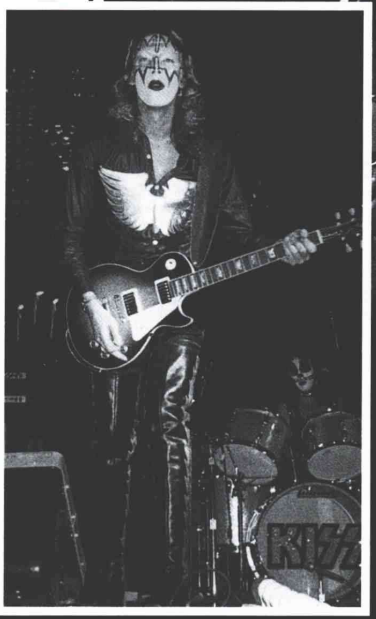
"We just killed 'em," says Gene. "We knew that, no matter what any of the bands did after that, they didn't have a prayer."

"We went out there and kicked major ass," continues Paul. "The intensity we played with gave everybody in that place a sonic lobotomy. But that was the mission every night we played. We never went on stage except to kill — it was search and destroy, and we knew full well that nobody would survive the attack. And 98% of those people had no idea who we were — but we slayed 'em."

A few days later, the new issue of *Sounds* magazine, an English music publication, hit local import newsstands. The issue featured a report with pictures of New Year's Eve shows from around the world. On the "New York" page was a photo of guitarist Leslie West from a show Mountain had done at the Felt Forum; underneath him was a picture of Gene from the Academy Of Music. The review that accompanied the photo was uncharacteristically lopsided, devoting more

Our outfits would get so sweaty during the early shows that we had to hang them up through the night to dry or they would literally stand up by themselves.





We learned an enormous amount after our first 35-minute opening slot for Blue Oyster Cult and Iggy. For one thing, it was obvious to us that we had totally stolen the show from the headliners. We thought so and so did the press (not that we ever cared about them.) So, by the time we came back to the Academy of Music to open for Argent, we came on like blood-thirsty wolves. We asked for no quarter and certainly gave none. Needless to say, it wasn't long before we were kicked off that tour.

Night of fear!

Chris Charlesworth is your guide for an evening's entertainment in New York

WE START at the Academy of Music on 14th Street and Third Avenue, just around the beginning of the Village where our groups are scheduled to appear, all American and all what would ferm "new-phase" bands.

The Academy of Music is not unlike our own Rainbow, but drabbier. It had been described to me earlier as a 3,000 seater urinal which was a little cruel but it doesn't figure in my personal favourite venue list after last night.

On the bill are Blue Oyster Cult, Iggy and the Stooges, Teenage Lust and Kiss in reverse order of appearance.

The audience are of the more bizarre category, some dressed as freakily as the bands and others assembling down and outs seeking a warm retreat for a few hours away from the cold outside.

While two minutes of arriving a rather freaky youth has inspected whether I have any acid to sell.

At the front door there's a queue could be for liquor, could be for a gig.

Above the stage is the word Kiss [illegible] Lighting and [illegible] are covering [illegible] and amplifiers.

Kiss dress in costumes from the classic American comicbooks; bat uniforms to be precise. The bass player wears bats' wings and all four are caked in make-up to say they were disciples of the devil would not be an understatement.

The music is both loud and heavy; pretty simple, riff based rock and roll with a very steady funky beat to it. Variation of mood is not their forte, although what they play is effective enough. There are no hitches apart from a mike that fails midway through the set.

The climax to their act is brash and spectacular and not a little borrowed from Arthur Brown. The closing number, "Firehouse," is chock-a-block with clouds of dry ice puffing from simple, flashing lights all over the front and a display of fire-eating by the bass player.

The seven members of Teenage Lust are in the general direction of the audience and one fiery mass appears to lead on an unfortunately [illegible] head. She's carried out backstage by two in his hands but few seem to notice.

There's a 20 minute delay before Teenage Lust appears, and once again we are treated to a brash, flashy group. Here the emphasis is not so much on the theatrics or drums but on the Lustettes, three very young looking girls who chant along behind the lead singer.

Dressed in black undies at the outset and changing to black hot pants suit for the remainder of the show, the Lustettes win for themselves a place in my heart. Not a particularly wholesome place, though.

In the tradition of the black singing groups from the Motown school, the Lustettes (who don't look much older than 14) sing and dance with intricate precision, dwarfing their group for sheer interest.

Their main sing is "Teenage Lust," which opens and closes the set, the rest is a pot pourri of rock and roll.

Next on is Iggy and the Stooges. There are no changes since I last saw them in Los Angeles. At the Academy, Iggy is cavorting his features and screaming his head off behind a very basic and very noisy group.

To be fair, I should point out that Iggy gets a hero's welcome, but his particular writhing, his unintelligible vocals and his band's total lack of any subtlety leave me cold as ice.

But time presses and we must leave the Academy — unfortunately missing Blue Oyster Cult — for the Felt Forum, a smaller hall within the Madison Square Gardens complex. Mountain, reformed and ready to blast away, are appearing. We can't miss that.

The Mountain audience look older and more sophisticated than the 2,000 who showed up at the Academy. And the Felt Forum is a better place to go anyway.

It's an oval shaped hall where everyone is afforded a good view of the stage — though Leslie West isn't the kind of guitarist to hide himself easily anyway.

Mountain provide the best music of the evening, demonstrating very forcibly that there's no substitute

space to this unknown "thing" from New York that had crawled out of the basement and destroyed the headliners at a New Year's Eve bash.

"It immediately said to us, 'You know what, we're not dreaming here — we really have something,'" says Gene. "And it meant a lot to us because England was really the only cool place as far as we were concerned. American magazines were all about hippies, peace and love — and we hated all that stuff and loved British rock and roll. It was a great feeling being in a magazine we respected."

"It didn't matter whether the critics liked us or not," adds Paul. "It meant more to us that they would spend more time writing about us, the opening act, rather than the headliners."

The Sounds blurb made it clear: not only had the KISS name leaked out of the bowels of New York City before the release of the band's first album, but it had even made international impact. There was no denying it now — the world was setting itself up to be tko'd by this eight-fisted rock n' roll monster that lived in a dungeon called NYC.

It was time to let the demons loose!

With world domination in their eyes, KISS set out to conquer whatever city, no matter how remote, that would let them play. But with the album still a few weeks away from being released, their chances of getting on a tour were slim. And then came the glorious knock of opportunity (or was it once again the hand of fate banging on their door?). The band were notified that the Michael Quatro Band (brother of rocker/actress Suzi Quatro) had bailed out of a small Canadian tour, and were offered the chance to fill in. It didn't matter how much they would be paid; it didn't matter what type of hotels they slept in; it didn't matter where they played — the point was, it was a tour, and on Feb. 5, 1974, KISS packed their bags for the trip to the Great White North.

"People didn't know who we were, but we went anyway," says Gene. "We couldn't get on a tour, we didn't have a record out, we had no money — we had nothing."

But they did have one thing — the will to kill. And it was that take-no-prisoners attitude that guided them through the farthest reaches of Canada, to places that seemed locked in another time and had a wholly different mindset from what they were used to.

"Some of the shows were played in school cafeterias," says Paul. "The stage was made out of lunch tables pushed together. The only thing missing was our school books." [laughs]

"But we had good turnouts," adds Gene. "A few times there were about 1,000 people there. But they were all Sixties rejects — hippies with sandals that would come and sit cross-legged on the floor."

Of course, sitting Indian-style on the floor when KISS hits the stage is generally a good way to get yourself fucked up real quick.

"They didn't have a clue what hit 'em," says Gene. "It was like someone had snuck up behind them and smashed 'em over the head with a sledgehammer. They looked at us like, 'What rock did these guys crawl out from under?' They were shocked, and their jaws were wide open the whole time."

"In a sense, this tour was the beginning of the great crusade," adds Paul. "We went through these small cities, like South Edmonton and Calgary, making new recruits and turning people into believers."

Touring through Canada for a week in February was like driving across hell after it had frozen over — especially for four city slickers from the concrete jungles of New York. But it didn't matter — a gig was a gig, whether in front of 1,000 hippie leftovers or the Prince Of Darkness himself. It just didn't matter.

"To us, these were professional gigs — this was our first time anywhere besides New York," says Gene. "We didn't know enough about the business to realize that these were just nothing gigs. The conditions were awful — we drove across Canada in a station wagon in the worst cold I've ever felt, but it didn't matter. It was a thrilling experience for us."

"We were very, very green," adds Paul. "That tour was like a bucket of ice water in the face, a drink in one hand and a piece of paper that said, 'Welcome To Rock And Roll.' It was everything I had heard about, and either didn't believe or never thought I'd be a part of. The fantasy was now reality.

"It was a shaping and a molding of the whole KISS philosophy — the philosophy that says that, it doesn't matter where you're born, you deserve rock n' roll. And we always felt that, for some band to bypass your city because they don't think it's cool or hip, is bullshit. So we had no problem playing all these unknown places in Canada — it gave us a good idea of what life on the road was like."

After returning home from their eye-opening Canadian experience, KISS immediately repacked their gear and once again headed for the airport — this time to Los Angeles, where they were to make their west coast debut at a hotel where Neil Bogart was introducing his new label and his first signing to the staff of Warner Bros. Records, Casablanca's distributor.

"We were flown out to L.A., and we stayed at the Chateau Marmonte," remembers Paul. "At that point, anything above a Motel 6 was posh to us. We were used to hotel rooms where you had to put money in the TV! They rented us three Chevy Novas, and to us, it was like we had arrived. L.A. was like a city that was built around decadence and rock n' roll, and we loved it. There were billboards all along the Sunset Strip, advertising records. We started hanging out at the Rainbow, which is a club that worships rock n' roll — and that was a

tremendous eye-opener for us."

The event took place in a spacious ballroom of the very chic Century Plaza Hotel, where record company executives and press people mingled quietly, soaking up the posh atmosphere. But when Bogart stepped up to the mic and introduced his newest and greatest find to the unsuspecting mass of sophisticatos, a state of shock came over the room as though the plague had bribed the doorman and entered without warning.

"We came on, played for 20 minutes and cleared the room out," says Paul. "But we didn't give a shit — we weren't there to impress the music industry. We were there to impress the public."

"I'll never forget it," says Gene. "They were all drinking champagne and had this very comfortable California attitude about them, and they were expecting the Little River Band or something. So we came on and went into 'Deuce,' and flashpots started going off all over the place, and that was it."

Sound like a traditionally devastating KISS performance? It was. Only this time, the audience wasn't entranced — they were repulsed.

"The Warner Bros. staff got very scared, like 'Christ, what is this crap?" says Gene. "It was like a war movie with guys as musicians instead of soldiers, and they didn't get it."

"We were a little thrown by it," adds Paul. "They didn't think we were very good, and we were wondering if we had done something wrong."

But deep down, they knew — they had done something very right. Again.

The Great Ballroom Massacre confirmed everything the band already knew about themselves, their live show and their music — that critics, industry insiders and the musicians elite would loathe KISS until their dying day. A scary thought for any band — except KISS. They preferred it that way, for they knew that when

someday they became the biggest band in the world, their success would be a result of their fans' blind love and devotion, and not the support of the industry.

But that day was yet to come, and for now the priority was to get the band seen by as many people as possible. Playing live was one way to do it, and KISS never turned down an opportunity to deafen a room full of rock fans. But there was a bigger, faster, more effective way for KISS to make its presence felt nationwide — one they had yet to try. Television.

And then it happened — KISS were given their first opportunity to be beamed into every living room in America, whether they asked for it or not. Through a connection of Neil Bogart's, the band was booked on Dick Clark's popular "In Concert" television show (along with Melissa Manchester, Red Bone, Foghat and Kool And The Gang), and two days after the gig at the Century Plaza Hotel, they headed for the NBC Studios in Burbank, CA.

"Dick Clark was a legend, even at that point," says Paul. "I remember that, when I was five or six years old, I would stay home and watch 'American Bandstand' at 4:00 while all the other kids were out playing cowboys and indians."

"One of the coolest things about Dick was that he never went through the motions," adds Gene. "He never grew his hair, he never dressed a certain way to be a part of a scene — he was just Dick Clark."

"He never changed with trends," says Paul. "He was the guy who championed rock n' roll music, even when it was very uncool and considered sex or devil music."

Gene recalls a memorable first encounter with Dick Clark: "We were

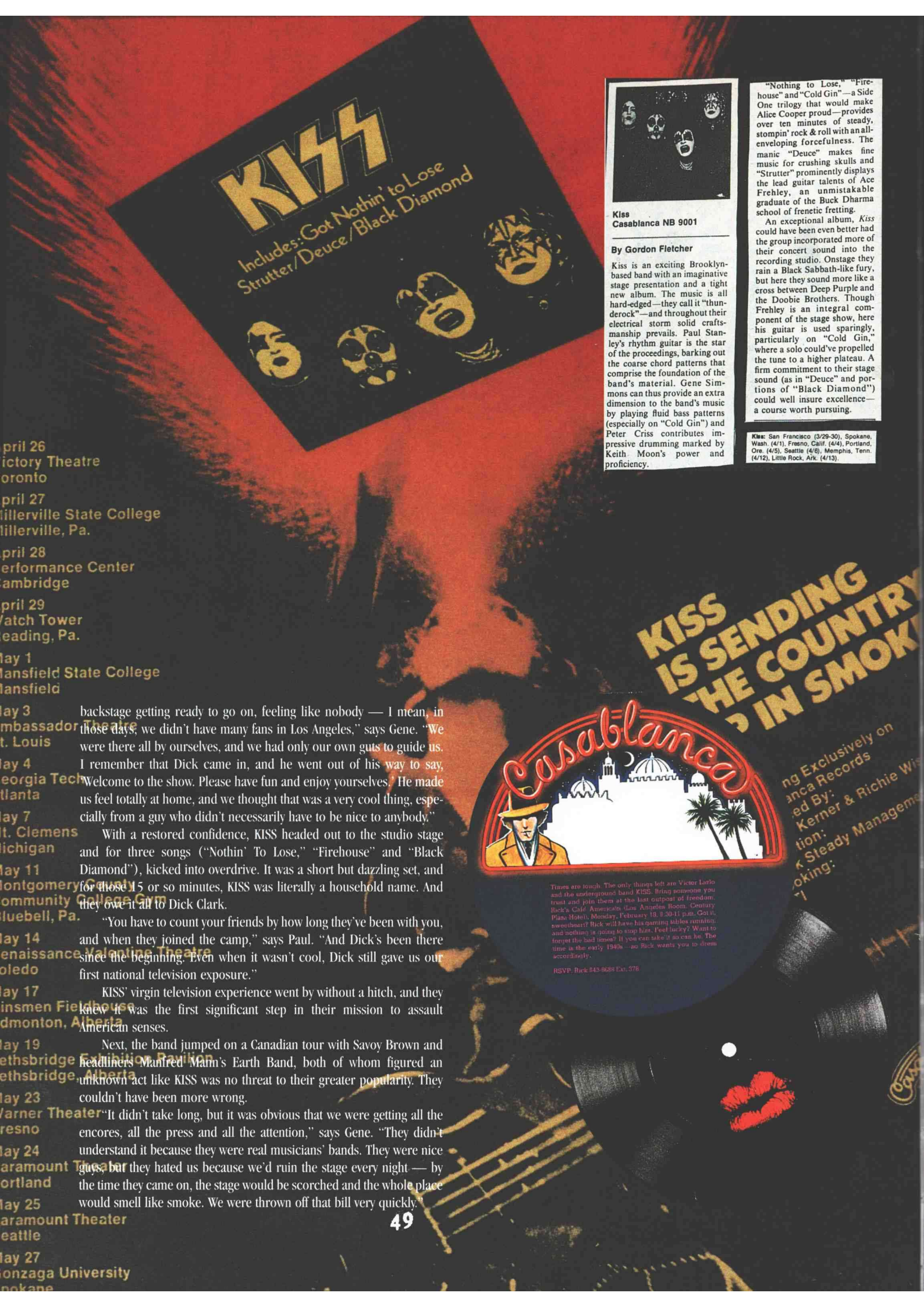
"It was 1974 at the Aquarius Theater on Sunset Blvd. across from the Hollywood Palladium, and I was shooting a television program called 'In Concert,' which was hosted by Dick Clark. So I'm in the studio, and this girl comes up to me and says, 'Hi, I'm with Bill Aucoin Management, and we have a new band out called Kiss — would you like to shoot our band?' And I'm thinking, 'Kiss — oh, that's a real pretty name. They're probably nice and mellow, kind of like Bread.' So I told her, 'Okay, I'll shoot a roll of film on your band.' Finally, the band is introduced and they come out — and they're real loud and there's fire and smoke and blood everywhere. I figured, 'This is really fantastic — these guys are gonna last a whole two weeks.' Needless to say, I was as wrong as I could ever be."
—Neil Zlozower, photographer

On February 21st, 1974, we were booked to play Dick Clark's "In Concert" TV show . . . it was also the day our first record appeared on the West Coast. The bill was bizarre. Kool and the Gang, Melissa Manchester, Foghat and Kiss.

Because the show was live (and the camera crew needed to know who to shoot and at what point), that afternoon, we rehearsed our three songs for the cameras — we played the songs without make-up and Gene mimicked the fire-breathing routine.

When the show actually broadcast live, we came out fully made-up and the camera crew didn't know what to shoot. They were completely numb when they saw us. And when Gene started walking toward the camera to shoot fire out of his mouth, the camera man jumped off his stand and went running. If the side camera hadn't been shooting, the entire shot would have been lost.

We seemed to have that kind of an effect on people. We kept forgetting that running through the songs without make-up didn't quite get people ready for the band fully made up.



backstage getting ready to go on, feeling like nobody — I mean, in those days, we didn't have many fans in Los Angeles," says Gene. "We were there all by ourselves, and we had only our own guts to guide us. I remember that Dick came in, and he went out of his way to say, 'Welcome to the show. Please have fun and enjoy yourselves.' He made us feel totally at home, and we thought that was a very cool thing, especially from a guy who didn't necessarily have to be nice to anybody."

With a restored confidence, KISS headed out to the studio stage and for three songs ("Nothin' To Lose," "Firehouse" and "Black Diamond"), kicked into overdrive. It was a short but dazzling set, and for those 15 or so minutes, KISS was literally a household name. And they owe it all to Dick Clark.

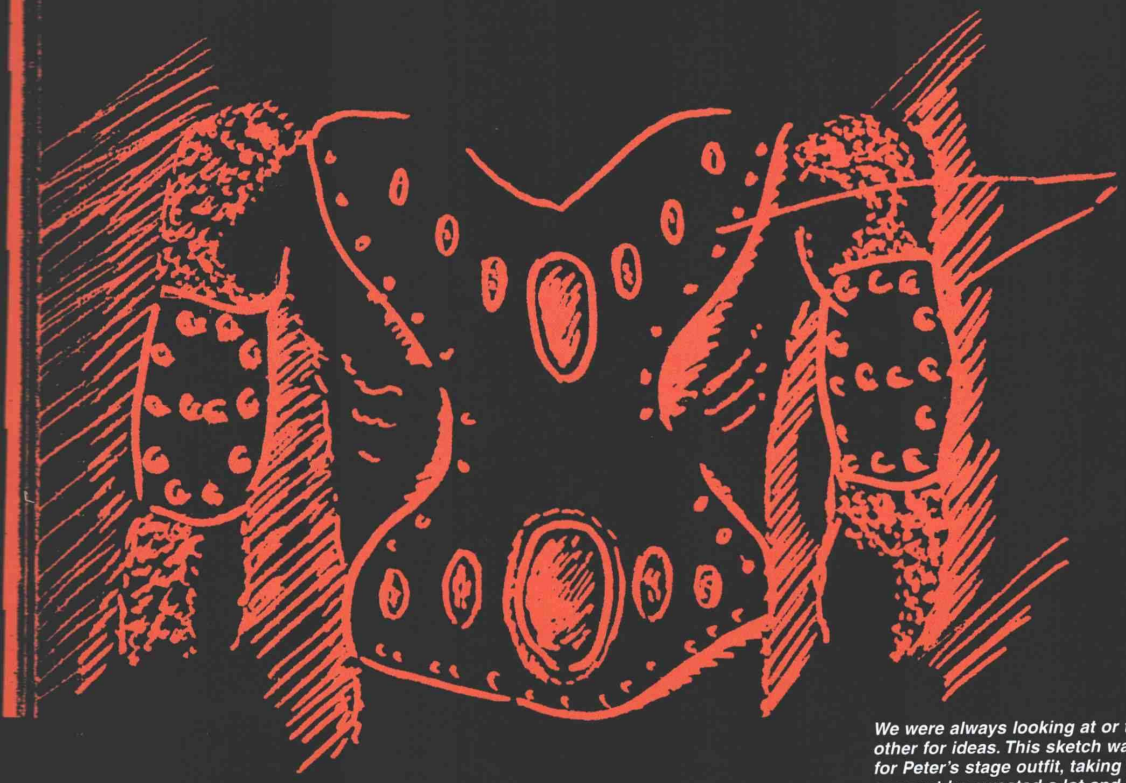
"You have to count your friends by how long they've been with you, and when they joined the camp," says Paul. "And Dick's been there since the beginning. Even when it wasn't cool, Dick still gave us our first national television exposure."

KISS' virgin television experience went by without a hitch, and they knew it was the first significant step in their mission to assault American senses.

Next, the band jumped on a Canadian tour with Savoy Brown and headliners Manfred Mann's Earth Band, both of whom figured an unknown act like KISS was no threat to their greater popularity. They couldn't have been more wrong.

"It didn't take long, but it was obvious that we were getting all the encores, all the press and all the attention," says Gene. "They didn't understand it because they were real musicians' bands. They were nice guys, but they hated us because we'd ruin the stage every night — by the time they came on, the stage would be scorched and the whole place would smell like smoke. We were thrown off that bill very quickly."

PETER'S LEATHER

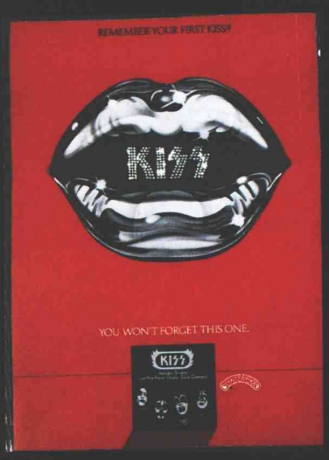


LEATHER W/ LARGE, GLISTENING STONES

COVERING PETE'S BODY, WITH ENOUGH ROOM TO BREATH..

We were always looking at or to each other for ideas. This sketch was an idea for Peter's stage outfit, taking into account he sweated a lot and had to have flexibility. The song list was for the first album. Notice "Watching You" is crossed out, and "Acrobat" is listed instead of "Love Theme from Kiss" (the songs more well-known title.)

(SIMMONS) DEUCE ✓
(ACE) COLD GIN ✓
(STAN) BLACK DIAMOND P
(S+S) 100,000 YEARS —
(S+S) STRUTTER —
(SIMMONS) NOTHIN' TO LOSE ✓
(STAN) FIREHOUSE —
(STAN) LET ME KNOW ✓
(GENE) ACROBAT
[illegible] YOU



circular

AND HOW!

Kiss Blitz Fillmore East

Neil Bogart (in middle) with Casablanca group Kiss.

NEW YORK—Casablanca's first act is Kiss, a group from Neil Bogart's native New York. Kiss debuted for the press, bookers, local radio and assorted music biz types and freeloaders at a special preview January 8 at the hallowed—some say haunted—Fillmore East, reopened for the occasion.

The group was introduced by Bogart. He thanked his Puerto Rican numerologist who, it seems, accurately predicted the rise of Neil Bogart and Casablanca Records years ago. The fact that the sky over Second Avenue held a full moon was deemed to have great significance and on went the show.

Kiss are a four man group with the standard set up: two guitars (one a classy Gibson Flying V), bass and drums, three stacks of Marshall amps et al. Quite a few stage acoutrements distinguish the group.

For one, they came out dressed in skin-tight black outfits sporting Kabuki-like whiteface make-up.

For two, the rear portion of the stage was dominated by a giant cobweb, which we assumed wasn't left over from the Fillmore days. A butane candelabra flickered on stage; an enormous electrified Kiss logo, the you-know-what crisis notwithstanding, shone above the mayhem below.

Demonic Band

The band comes on strong and we were struck with the fact that Kiss play like the demons they resemble (rather than four villains from a vintage Batman comic).

Their music is the hardest of hard rock—macho glitter, if you can get through the apparent ambiguity. Some call it thunderock.

They move on stage with machine-like precision, none of that dig-me-I'm-a-star kind of posturing. Their choreography includes the not-so-subtle use of the bassist's tongue in a crypto *menage a trois* (the drummer had to remain seated) routine.

Paul Stanley, rhythm guitarist, screams in the middle of the set: "We're Kiss. Aargh! We want everybody to come along with us—you've got nothing to lose." That statement kind of sums up what Kiss is all about—you roll with them or they'll roll over you.

Their repertoire is 100% hard rock up-tempo killer stuff, the kind of music that made them notorious on the torturous New York glitter circuit (Kenny's, Coventry, The Diplomat and other strange rock & roll breeding grounds). Theirs is a kind of mood music . . . if you happen to be in the mood to blow up buildings or wreck cars.

One of their most rousing numbers, "Firehouse," features clouds of dense smoke, sirens, revolving light beacons and flame-throwing flares. This is truly a death-defying act.

Moonlight in New York

Under it all is a very tight band with top notch musicianship. Odds are they could make it as a straightforward hard rock group, but the other stuff makes their presentation that much more explosive. Which is what happens at the end of their set.

Going firecracking audiences one better, the band bombards the crowd with some heavy artillery special effects, including exploding drumsticks. It's an instant replay of World War II on stage.

All very ominous, all rock & roll. You'll either love or hate Kiss but the odds are that they're going to be a very big act whether you like them or not. After all, what've they got to lose?

—BOB MOORE MERLIS

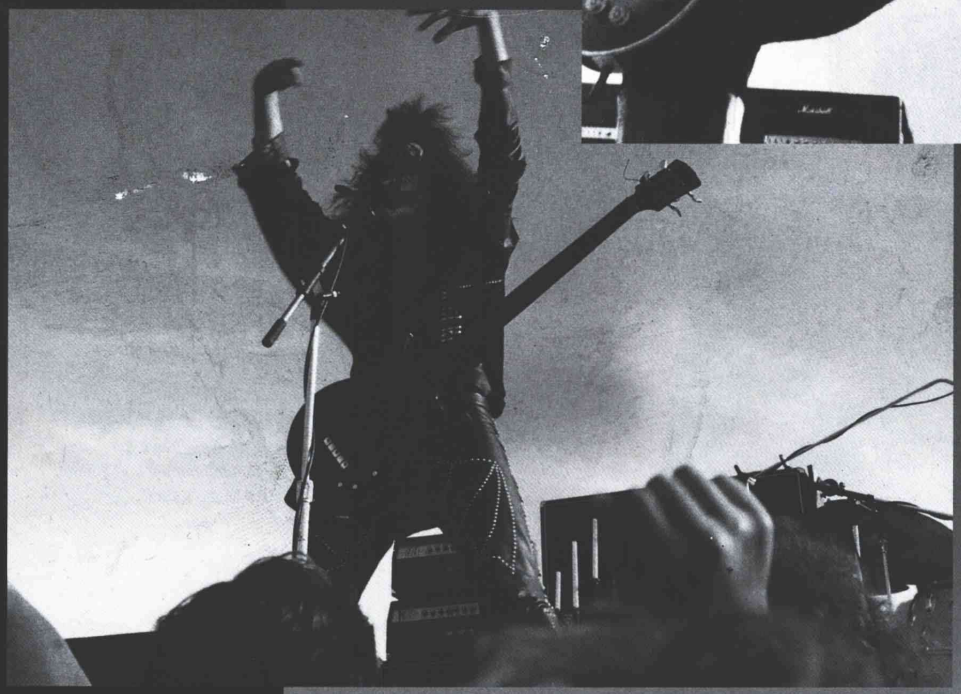
Here we are on top of The Playboy Building during our first visit to Los Angeles. We were staying at a hotel across the street and someone thought it would be cool for us to be photographed on top of the building with the Los Angeles skyline in back of us. Only trouble was, Los Angeles has no skyline and we all had other things on our minds.

Ace had yet to get into his car wreck, Paul was yet to get drunk during the "Hotter Than Hell" cover photo sheet and Gene had a running fever of 103° . . . but KISS is KISS and the show must go on.

Bounced from the tour (the first of many, as they would later realize), KISS headed home. Still, they knew it was only a matter of time before they would be headlining tours of their own and be able to have any band they wanted open for them — a position no band in their right mind would ever want for fear of being annihilated by KISS' live power.

By now it was obvious that the band was more than ready to get out there and kick ass on a larger scale, but still one thing remained before they would be allowed to climb out of the ranks of the unknown to a more mainstream level — the release of their first album.

February 21, 1974 was the day the members of KISS had been working towards their whole lives — the day the first KISS album hit record stores nationwide. And while the album didn't exactly set the world on fire at first (although the fuse was definitely lit and burning quickly), its release was proof positive that KISS could do things their way and play by their own rules and still make it. And as their four grotesque faces screamed out of the album cover's jet black background, it said to the world, "KISS has arrived. Deal with it!"



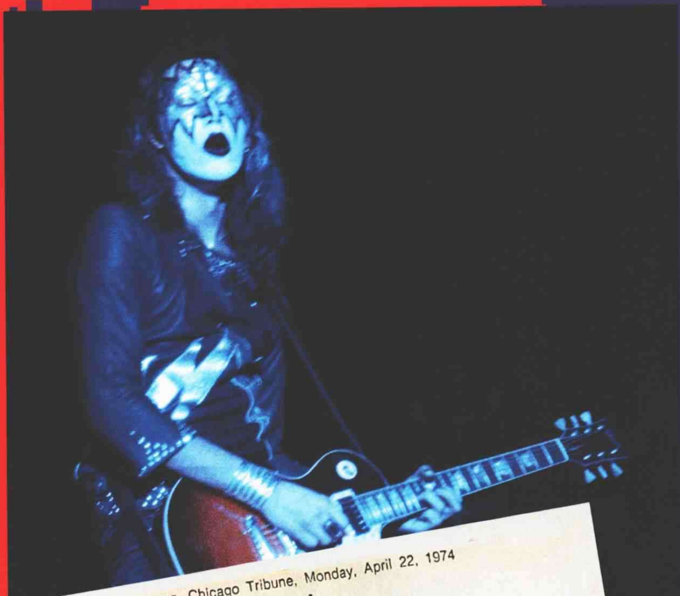
"What can I say, it was awesome!," remembers Paul. "Neil had a friend at WNEW, the rock radio station in New York, and they told us what time they were going to play our first single, 'Nothin' To Lose.' I was sitting in my house with my parents when it came on, and it was great. It's funny because, when I was a kid, I used to play inside some of the big television consoles that people would throw away — I'd get in and pretend I was on television. And this was the same kind of thing, only now we weren't inside the box singing — we were actually on the radio!"

"I remember being in the basement of my girlfriend's house," says Gene. "The radio was always on when I came over — she liked to turn it up loud so her parents couldn't hear us talking in the basement. On this night, I remember hearing a song come on, and I said to her, 'Oh — the new Slade song.' But after about two phrases into the song, I realized — it was us! I pushed her aside and ran over to the radio, and was just mesmerized. I felt like, 'Wow — we've made it!'"

But as much spit and fire as it contained within its grooves, the record was still just a 12-inch piece of plastic. It hardly was able to harness the brutal power and raw energy that was KISS live, and the band knew the public had to see it to truly believe it.

That year, the band went on a rampage of performing live all across the country, touring with every band crazy enough to have KISS open for them. Foghat, Golden Earring, Rory Gallagher, Focus — every one of them invited KISS to warm up their audience at some point, and regretted it dearly when KISS not only warmed them up, but barbecued their crowds and had 'em for lunch.

"Our philosophy was, show us the stage, show us the mics, and we'll play anywhere for anybody," says Paul. "Sometimes we'd drive 17 hours to a show, get out of the car, run into the back door of the club, slap on make-up and go out on stage. And we were losing money with every show. Bill Aucoin financed the whole thing with his Amex card, which became completely worthless after a few months. Anyone who thinks that we were born with a silver spoon in our mouths is crazy — we didn't start seeing any money until after *Alive!*



1974

JAN • 8	FILLMORE PRESS PARTY	OTHER GROUPS...
26	ACAD. OF MUSIC	KISS
FEB • 5	N. ALBERTA TECH, EDMON, CANA	FLEET MAC, SILVERHEAD
• 6	S. ALBERTA TECH, CALGARY	— KISS
• 8	UNIV OF MANITOBA, WINNIPEG	— KISS
17	LONG BEACH CIVIC, CALIF.	— KISS
• 18	CENTURY PLAZA, CALIF.	RORY GALLAGHER
21	IN CONCERT	PRESS PARTY KISS
MARCH 26	WINNIPEG • CANADA	FOGHAT, KOOL, MANCH...
27	DULUTH	SAVOY BROWN, ARGENT
29	WINTERLAND - CANCELLED -	SAVOY BROWN, ARGENT
30	"	
APRIL • 8	N. ILLIN. UNIV. DEKALB ILL.	KISS
12	MICH. PALACE DETROIT MICH	BLUE OYSTER, NAZARETH
13	" "	" "
• 14	BEGGARS BANQUET KENTUCKY	— KISS
• 15	MOTHER'S • NASH, TENN	— KISS
• 16	" "	— KISS
17	LAFAYETTE'S • MEMPHIS, TENN	KATHY McDONALD
18	" "	"
19	ARAGON • CHI, ILL.	" "
• 21	FLASHS • N. CAROLINA	AEROSMITH, Kennedy,
27	MILLERVILLE ST. COLLEGE, PA	RITUAL — KISS
MAY 2	AMBASSADOR • ST. LOUIS	ARGENT
• 4	GA TECH • ATLANTA	ARGENT
14	REN. VALEN. • TOLEDO OHIO	BOC, MANN, HYDRA
17	KINSMEN • EDMON CANADA	ARGENT
18	ARENA • SASKATCHEWAN	SAVOY BROWN, MANN
19	PAVILION • LETHBRIDGE	" " "
• 23	WARNER THEA • FRESNO CALIF	" " "
24	PARAMOUNT • PORTLAND, ORE	" " "
25	PARAMOUNT • SEATTLE WASH.	
26	GONZAGA UNIV. SPOKANE WASH	SAVOY BROWN
31	AUDIT. • LONG BEACH CALIF	— "
JUNE 1	WINTERLAND • S.F. CALIF.	" "
3	ANCHORAGE ALASKA	" "
5	FAIRBANKS ALASKA	" "
• 10	FAIRGROUNDS • S. DAKOTA	" "
12	IMA • FLINT MICH	STYX
14	ALLEN • CLEVE. OHIO	NY Dolls
• 15	MASSEY • TORONTO CANADA	" "
17	SUNSHINE INN • N.J.	KISS
• 19	ELEC. BALLROOM • ATLANTA GA	REN, 10 CC, TR...
• 20	" "	KISS
• 21	" "	"
• 22	" "	"
JUNE 23 → July 5	• PAUL SICK	
July 5	INDEP. HALL • BATON ROUGE, LA	BOC, NAZARETH
8	ELLIS • MEMPHIS TENN	" "
11	AUDIT. • W. PALM BEACH FLA	" "
12	JAI ALAI • ORLANDO FLA	" "
13	CURTIS HIXON • TAMPA FLA	" "
14	AUDIT. • BIRMINGHAM ALA.	" "
19	CUMBERLAND • FAYET. N. CAR.	" "
AUG. •	SECOND ALBUM	
SEPT. •		Dolls

Tempo Chicago Tribune, Monday, April 22, 1974

Music

Kiss plants a fiery one on Aragon crowd

By Lynn Van Matre

A loud Kiss: When they rock, they rock.

KISS. HOW CAN they miss? You name it, they've got it. Faces painted like demons from rock 'n' roll hell, with fire and brimstone music to match. Smoke and fire, from seven burning candles which preceded them onstage Friday night at the Aragon to the very literal fiery finish with which they wound up. One of the singer-guitarists spits on stage; another drools fake blood from rouged lips.

And the thing is, it works pretty well. Kiss, a guitars-and-drums quartet out of New York with all the attendant hype that seems to accompany any glitzy group from Gotham these days, has all the trappings that usually mean there's nothing else there. Except this time, everything fits — the staging suits the music and the masks are part of the excitement rather than protective covering to hide the fact there's nothing behind them.

The music to that matches all the antics, as you might well imagine, is hardly sophisticated or subtle. Kiss is probably one of the loudest groups in existence, carrying on at a decibel level that could blow Black Sabbath or Blue Oyster Cult off any given stage. When they rock, they rock, and the audience rolls along on the tidal wave of crash-and-burn charisma. Give the group a little time ... to get around, and

One of Kiss: How can he miss?

Kiss is bliss— volume, blood, gimmicky fun

KISS JUST kills me. You name it, they've got it: faces done up like demons from hell, smoke, flames, fireworks, sirens, blood. Plus a decibel level that would be deafening, provided you took your eyes off the stage long enough to concentrate on the ringing in your ears.

Call this New York quartet gimmicky, and nobody can argue. Call their music crude, and you'd call it right. But there's a place for that sort of thing, and when you're in the mood for it, you've got to call Kiss killers as well. When they appeared at the Aragon earlier this year, they were fairly unknown. But the word's apparently gotten around, because when Kiss returned to the Aragon Friday to headline a triple bill, the place was packed.

By Lynn Van Matre
Rock critic

KISS DOESN'T just perform. They stage an assault, visually as well as musically. The music's hardly great; with three guitarists and a drummer they produce a sound that's loud, crude, heavy crash and thunder rock 'n' roll as unsubtle and unsettling as the "blood" that drips vulgarly from a mouth at one point or the flashes of flame that punctuate song after song. But they handle it all well, and the gimmicks mesh with the music from the start to the fireworks finale. Kiss has psyched out its audiences perfectly; they cater to current tastes and come up with a show that's hellishly good fun. Given these credentials, how on earth can Kiss miss?

Los Angeles Times CALENDAR PAGE 78 SUNDAY, APRIL 11, 1976

Kiss on stage: so loud and so overwhelming that the concertgoer either sits back in shock or stands up and participates.

Pop Music

Kiss—'It's Our Time and We're Gonna Do It'

BY STEVE POND

• When Bruce Springsteen, Patti Smith and Bob Marley & the Wailers—perhaps the most critically acclaimed "new" figures in rock—made their first major appearances here last year, they all chose to play the 500-seat Roxy Theater.

By contrast, Kiss, a band which has been nearly universally attacked by critics, made its local debut as a headliner at the 18,000-seat Forum. When the first show sold out in 36 hours, a second show was added. It, too, sold out.

Similarly, Springsteen, Bob Dylan and Paul Simon are three of the most critically respected artists on the huge Columbia Records roster, but Aerosmith, one of the label's least acclaimed acts, outsells Dylan, Springsteen and Simon. The band currently has three gold albums on the charts.

And although the Allman Brothers, the Marshall Tucker Band or Lynyrd Skynyrd usually rate first mention when critics discuss Southern rock bands, the maligned ZZ Top is as potent a concert draw as any of the more respected bands. In fact, ZZ has broken some box-office records formerly held by such stalwarts as the Rolling Stones, Led Zeppelin and Elvis Presley.

Kiss, Aerosmith and ZZ Top have thus become three of the biggest and fastest-rising bands in the country. Their followings, too, are among the most fanatical in rock.

"We've been to other groups' shows and seen their audiences," said Kiss' bassist and lead vampire Gene ...mons, in town for the band's Forum shows. "It's ...e same as our concerts. They might sell the same ... of seats, but the difference in response is like ...erence between hot and cold." Taking a cue ...e title of Kiss' second album, he continued, "At ...erts the response is hotter than hell. We have ...t fans in rock."

...ke Kiss, Aerosmith and ZZ Top play a hot, simple, ...shy style of hard rock. The similarities, though, go ...eper than just the musical style.

The music all three bands play is utter garbage. At least, that is the opinion of most "serious" rock ...cs. To them, the music made by these bands is ...aring, repetitious, simple-minded and derivative.

Rolling Stone summed up Kiss' fourth album with a succinct, "It's awful." ZZ Top, said the same publication, is "a pedestrian trio of musicians playing the most bare-boned variety of boozy blues imaginable." As for Aerosmith, New York's Village Voice described a recent concert as "warmed-over Led Zeppelin, with a reconstituted Jagger at the mike."

The irony is that some observers feel such negative reviews actually work in the bands' favor. Grand Funk Railroad, a band that received nearly universal condemnation in the rock press while on its way to a string of gold albums in the early 1970s, was the classic example of this phenomenon. Terry Knight, Grand Funk's former manager and producer, parlayed the distaste rock's "establishment" felt for Grand Funk into one of the band's major selling points.

"Young people didn't have anything to turn to," said Knight in 1971, "so Grand Funk became a leader for them. It became something to believe in. Everything was against Grand Funk, just as everything was against these kids. Even Rolling Stone was against them. It made them rebels. If Grand Funk could overcome it all, so could they."

In much the same way, Kiss' lead singer Paul Stanley, 24, sees negative reviews as an integral part of his band's personality, while remaining unimpressed with the bands who do receive the positive reviews. "If we had gotten great reviews," says Stanley, "we wouldn't be Kiss. Kiss is the audiences' band—we're the band the kids like no matter what the critics tell them.

"You'll find lots of critics' bands that starve. Rolling Stone can say you had one of the year's best albums, but what good is that if you're the Raspberries and you break up? Who's to say what's good and bad when they get their tickets free? I think when you pay $6.50 you're entitled to an opinion.

"Rock has reached a point where mo... bands are over the hill. You can't pl... roll when you're 35 years old. Even ... isn't playing the kind of rock he was ... ago. You get too tired, and when you... easier to write lyrics as opposed to ...

"We're young and it's our time. We'...

Energy and enthusiasm are the hallmarks of these new bands. The energy is evident in Kiss' new single, "Shout It Out Loud," and in ZZ Top's odes to drunkenness and loose women. It even comes through in Aerosmith's current hit single, "Dream On," a mournful ballad which resolves itself into strong rock 'n' roll.

For many young fans looking for rock leaders, this energy is tremendously appealing. Critics, on the other hand, are not impressed by mere enthusiasm. Instead, they see the gracelessness and the recycled music.

What critics—most of whom grew up listening to music that many younger fans simply don't remember—see as a lame rehash of older rock, Kiss' Simmons sees as a natural outgrowth of his days as a fan. "We're fourth-generation rock 'n' roll, the children of all the bands we liked in the past. We exist because there were bands we liked when we bought tickets and sat in the audience two-and-a-half years ago."

And Kiss is the kind of band they would have paid $6.50 to see?

"Kiss is the band we never saw. It's the show we always wanted to see."

From its formation, Kiss—the most flamboyant and, to many, the most offensive of the new bands—was a calculated attempt to put together the ultimate rock show. Cofounders Stanley and Simmons hooked up with drummer Peter Criss, at 29 the oldest, mellowest and only married member, and after lengthy auditioning selected lead guitarist Ace Frehley. They rented their own halls, promoted their own concerts and sent out press releases to everyone of importance in New York's music scene, catching the eye of current manager Bill Aucoin.

After seeing the band—and, crucially, after investigating hard rock, discovering that Deep Purple was Warner Brothers Records' biggest seller and learning that Alice Cooper was considering a change in direction—Aucoin decided to manage Kiss. A contract with Casablanca Records followed within two weeks. The band's stage show grew more and more colorful.

From there, it was simply a matter of open... the right concerts and waiting while the kids gathered. And they gathered quickly, drawn by a rare combi...

"We did a show with Savoy Brown in Flint, Michigan, in the early days," says Paul. "And every time we played with them, from month to month, there would be an almost completely new band. So this various incarnation of Savoy Brown showed up in Flint, and they were all English blues players — real purists. So we came out of our dressing room, and when these guys saw us, they were hysterical laughing. We played, the crowd went nuts, and by the time Savoy went on, about half the place had already left. From then on, Savoy Brown were very nice to us."

"We always wore real leather on stage — not Hollywood leather or fake leather. Real leather. And, because we were playing a show every night, our outfits never had a chance to dry. If we had a few days off, the leather boots would grow mold in them. We'd have to spray Lysol inside the boots, otherwise it looked like the rain forest was growing in there. In the early days, you could find our dressing room before a show just by the smell of the leather. When you walked into the room, there would be these cold, damp leather clothes, and we would take a hair drier and warm up the clothes so we could put them on. Believe me, you haven't lived until you've put on wet leather clothes." [laughs] — Paul Stanley

The first time I saw KISS was at their loft on 23rd St. The performance was wonderful—really good, really loud and really hard-core compared to Wicked Lester. I really didn't think these guys had it in them to be so different from what they were doing a few months before. The best part about it was when Paul threw the bucket of confetti at everyone watching—it kind of capped the performance and said, 'This is our attitude. This is a show.'"

— Tom Werman, Assistant to Director of A&R, Epic Records

"The first time I saw KISS play, all they had were a few red beacons and couple of amps. They couldn't even afford leather yet–they wore black jeans. It was obvious that they wanted to do something different and they wanted it very badly. That kind of devotion is worth more than anything."
– Bill Aucoin

came out."

One band who thought they could outsmart KISS and contain their explosive live power was Argent — and while they managed to pull it off for a few nights, KISS ultimately had the last laugh.

"Argent would not let us do any encores," says Gene. "Every time we would try to play an encore, their road manager would cut our power. By the third show of the tour, the crowd was begging us to come back out after our set, so we went out, hoping there was power, and there was. We didn't have any more songs to play, so we re-did 'Deuce.' At the end of the song, we figured the show was over, but the audience would not let us leave, so we did 'Strutter' again. And we kept doing songs over until we finished a full half of the set we had just played. When we were finally done, we walked off stage and went to look for Argent's road manager to thank him for not cutting the power. But we couldn't find him.

"He was eventually found, later that night, locked in a road case. What happened was, our road manager, Junior Smalling, a big black guy who we loved dearly, happened to have his bowie knife in his hand and basically told Argent's road manager that, if he touched the power cord, Junior's knife would touch his neck. Needless to say, we were thrown off that tour immediately."

Being axed from touring packages was becoming common practice for KISS, and they absolutely reveled in their power to steal audiences out from under the feeble grip of the headlining act night after night. And while it was branding KISS with a reputation that said no band wanted to play with them (which they embraced wholeheartedly, mind you), it wasn't helping their situation any.

By now the first album had moved around 50 or 60,000 units, which was considerable for a new band, but not nearly enough by Neil Bogart's standards. Radio wanted no part of KISS, and newspaper jour-

"Bill Aucoin was the resident genius in terms of the inner skill required to work with a band like KISS. He had a real strong vision of where KISS was going."
— Eddie Kramer

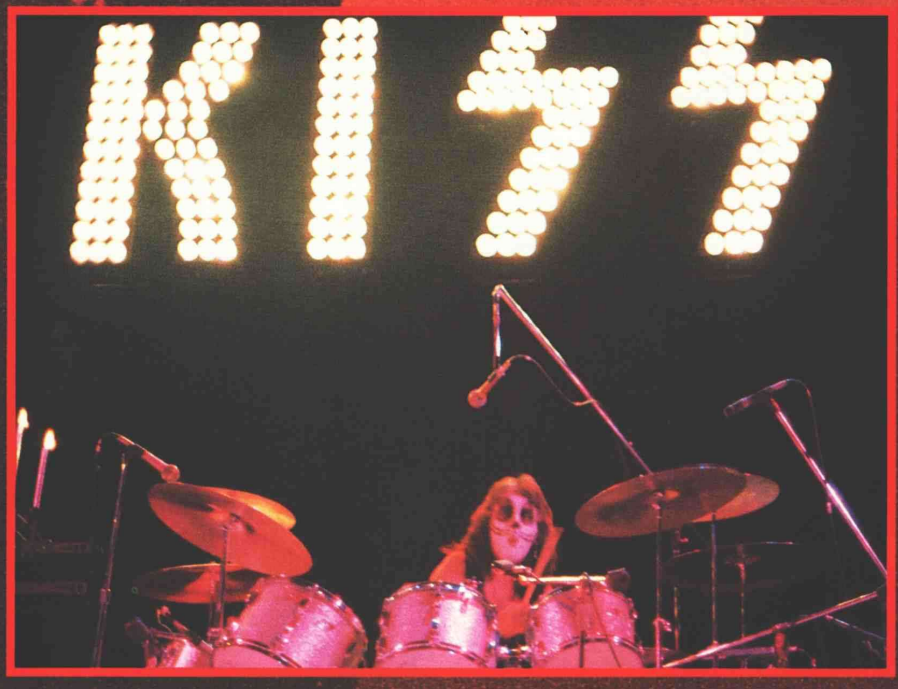
nalists delighted in slaughtering the band every chance possible. Bottom line: the album was not a hit.

Bogart had already gotten them a few small public appearances, including record store autograph signings or as part of charity events in local shopping centers. But he wanted something bigger — something that would grab the attention of the entire nation in one fell swoop. The answer was obvious: television. But KISS was still relatively unknown, and he knew there had to be a catch — a *reason* for getting them on some highly rated program. The wheels in Bogart's money-conscious mind churned. And then . . . bingo! The idea came to him: He'd stage a kissing contest in record stores across the country, send the winning couple on a trip to Hawaii, then (through his show-biz connections) get the winners and the band to appear on the Mike Douglas Show, an afternoon variety show favorite among middle American housewives. *Housewives*? You betcha.

"Neil came from a background of promotion," explains Paul. "He felt that you had to do whatever necessary to promote an artist. So he organized the kissing contest. Couples would go to record stores and kiss non-stop. They got a break every couple of hours to take a leak, but other than that, they had to keep their lips together.

"We were feeling pretty full of ourselves because of the whole thing, and I remember going into a record store in Detroit where the contest was being held. We walked in wearing full make-up, and there were all these couples in the store kissing. I walked up to one couple who stopped kissing for a second, and they looked up at me and said, 'Who are you?' [*laughs*] I'll never forget it as long as I live."

For the members of KISS to get involved in a contest whose only rule was that couples had to suck face in public for hours on end seems almost appropriate — but appearing on the Mike Douglas Show, a humdrum program geared toward bon-bon-inhaling housewives, was a definite stretch for this outlaw rock n' roll band from the



ROCK JUNE 1974 50¢

Kiss by Sari Becker

KISS
Kiss
(Casablanca)
"unsubtle sort of stuff"

By Ellen Mandell

Kiss is perhaps the best of the new breed of New York bands, with a sound that's as brash and urgent as the decidedly decadent city itself. They've already created quite a stir with their highly theatrical stage presentation, which is highlighted by a dazzling display of pyrotechnics and other assorted visual trickery. Now, with their debut album (and the very first release on Casablanca Records), Kiss advance what anybody who has seen them live has known all along: chiaroscuro painted masks and black leather finery not withstanding, the crux of their magic is their music.

Unlike certain constituents of the glitter genre that Kiss have unwittingly been lumped in with, Paul Stanley (rhythm guitar, vocals), Gene Simmons (bass, vocals), Peter Criss (drums, vocals), and Ace Frehley (lead guitar) have as strong a sense of melody as they do style. Their tunes are of an unsubtle sort of stuff that'll bolt you over the head without asking—then keep you begging for more.

"Strutter" and "Deuce" are inciting assaults of chords and punching bass—and drum work, prime examples of the music they call "thunderock." "Nothing To Lose" is an unabashed boodie, with an electrified melody line and a mind-catching refrain. On "Black Diamond," Frehley's frenetic guitar lead builds to a searing display of metal lightning that, in their stage show, culminates with the levitation of a frantically pounding Peter Criss and his drums.

In such a highly charged context, even the production work of Kenny Kerner and Richie Wise (who established their heavy metal credentials with Dust) is a bit thin. But if you're horny for hard rock, and these days who isn't, pick up Kiss and pucker up. You've got nothing to lose.

Savoy Brown, Kiss and **Manfred Mann** will be appearing in concert at the **Paramount Northwest Theatre** Saturday, May 25th. Tickets for this Get Down Production are $5 advance and $6 on the day of the show, through the usual Paramount outlets.

Judging by the above picture, staid ol' Seattle may not be ready for the incredible theatrics **Kiss** provides on stage. And as it's been said of the electrically charged material they perform, "it's mood music, if you happen to be in the mood to blow up buildings or wreck cars". That's show biz . . . wow, man.

Kiss Rock Band Goes In For Weird Look

Two Name Bands To Give Open Air Rock Concert

Two name rock bands, some cal bands and in excess of 000 fans are expected to ather tomorrow evening in e parking lot of the Sun Sunowner Drive-In Theater for hat is being billed as the first pen air rock concert in nchorage.

The concert featuring an nglish group, Savoy Brown, nd an American Group, Kiss, ill begin at 7:30 p.m. Two her local bands, Flight and land, are expected to share e stage.

Nebula Productions, sponrs of the concert, said any in that might dampen the ncert grounds should not other the musicians. The age will be protected and ated, a spokesman said.

According to the Nebula pokesman, this will be the firtime an English rock group e Savoy Brown has toured in laska. After appearing here, e group will travel to Eielson ir Force Base outside Fairnks for another appearance esday.

Organized in name since the id-1960s, the group made veral personnel changes to em a marketable sound. The under of the group, Kim Simonds, a guitarist and calist, describes the band's says of his present crew through a promotion sheet. "We were able to help create a blues scene in England and also to some extent an underground scene.

"Incidentally, another reason why I am so enthusiastic about the present group is that it's not until now that Savoy Brown has finally managed to interpret the blues in our own way."

The promotion sheet also calls the band's three guitars an unusual line-up. Other guitarists - vocalists appearing with Simmonds are Miller Anderson and Stan Webb. Webb, the sheet says, is recognized as a good guitarist in England. Jimmy Leverton plays a bass guitar and Eric Dillon is the drummer.

Touring with Savoy Brown in Alaska is a group from New York City named Kiss.

Promotional information describes the group as glitter-rock, freak - rock or thunder-rock. Whatever - rock the group aspires to, their costuming and make-up could be described as weird.

Reportedly their performance follows the same lines — weird. Gene Simmonds, the bass guitarist says, "It's all part of entertainment. What

Other band memb include Peter Crise, dru mer; Ace Frehley, le guitarist; and Paul Stan rhythm guitarist.

Persons attending the c cert are encouraged to br something on which to Tickets are going for $6 u Sunday when they will sell $7. Tickets will also available at the door which open at 6 p.m.

AUGUST '74: PHONOGRAPH RECORD

Kiss
Alex Cooley's Electric Ballroom
Atlanta, Ga.

By JIM PETTIGREW

Kiss is adamant about the fact that they are not a glitter band. In interviews and conversations, the New York City group tends to play down their use of thick, grotesqueco theatrical makeup and spacey leather outfits, to talk instead about the music, "All four of us have backgrounds in art," bassist Gene Simmons said on the afternoon before opening night, "and the visual aspects are just an extension of that. We're a heavy metal, rock-and-roll band."

Which they proved admirably later in the evening at the Electric Ballroom before a packed house of don't-know-quite-what-to-expect types. Glitter freaks were the vast minority, even though a glitter contest was held just before Kiss' appearance onstage. The audience, rather, was composed of the Ballroom's emergent combination of expensively-dressed longhairs, more conservative-looking execs and students, and uptown blacks (Kiss admittedly don't really understand their growing black following).

Kiss hit them hard right from the first song with ultra-loud slashing riffs, tightly-done harmonies, and furious vocal/guitar interplay. The big difference between Kiss and most of their ilk is that on a song like "Strutter" they are perfectly in tune and each member is adept on his instrument; the vocal delivery from rhythm guitarist Paul Stanley and Gene Simmons is unusually good. In short, they produce juggernaut-powerful music instead of ear-shattering junk. Lead guitarist Ace Frehley's piercing runs above Stanley's rhythms, Simmons' volatile bass figures and Peter Criss' rapid-fire drumming make for stuff that sticks rather than oppresses.

There was plenty of the visual to deal with: superb stage lighting to enhance the imposing figures stalking and jumping around (they expend an exhaustive amount of motion and energy during a show), Peter Criss' drum stand – which "levitates" amid clouds of smoke at the finale – sways precariously back and forth as he smashes away, explosive belches of ignited lighter fluid from Simmons' mouth followed by a gush of "blood" running down his cheek and onto his bass, Roman candle-spewing drumsticks, and on, and on. An impressive offering, no doubt, but ultimately taking a back seat to the music. The quad sound mix was excellent as Kiss pounded from one number to another.

After the show, audience members universally commented on the music first. One lady remarked on the way outside, "They can play like hell, but there's something a little bit sadistic to me about the blood and the explosions, even though I know a lot of people get off on that. I think I would have enjoyed them just as much if they had been dressed – more ordinarily."

ICTIONS PRESENTS

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THE LOCAL SCENE

By GORDON FLETCHER

I've just gotten back from seeing this amazing new band for the second time in eight days. They're called Kiss, and they're the first group signed onto ex-Buddah president Neil Bogert's new Casablanca label. Their debut album, which is simply titled **Kiss** and will probably be on the racks by the time you read this, is distributed by Warner Brothers.

This group seems to have quite a future ahead of them. So impressed am I with their case that the only question in my mind is whether they were better the first or second time I saw them. For want of a better classification, they might be described as an "American Black Sabbath," although co-producer Richie Wise (himself remembered from his days with Dust, a heavy-metal trio of high repute) claims that to him they sound "a lot more rock 'n' rolly." He calls it "thunder rock," which to these ears means heavy-metal, delivered with all the explosive roar you'd expect to hear when Larry Csonka spits on a defensive lineman's helmet. And just like a Csonka cut, when Kiss' music hits you it sends off sparks. It knocks you back and keeps right on going!

A few words about the band's fantastic stage show. They come out dressed in sheet-white make-up, but rest assured Kiss is no faggy-poo David Bowie-type production. Actually, they look like something right off the screen of **Pink Flamingos**. Particularly bassist Gene Simmons, who with all his makeup on might well pass as a dead ringer for Divine if he weighed a hundred more pounds or so.

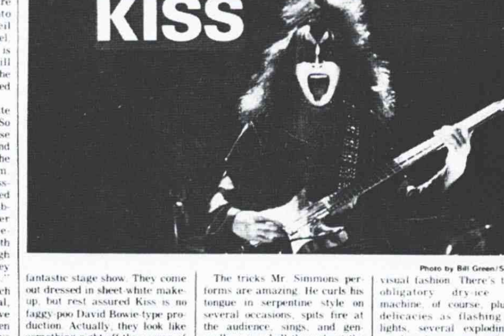


Photo by Bill Green/Spectra

The tricks Mr. Simmons performs are amazing. He curls his tongue in serpentine style on several occasions, spits fire at the audience, sings, and generally raises hell throughout the standard Kiss show. Sometimes he's even been known to set his hair ablaze to the fans' delight! Meanwhile, the rest of his friends, three-deep in their line-up, whirl a sonic storm in fine visual fashion. There's the now obligatory dry-ice smoke machine, of course, plus such delicacies as flashing police lights, several exploding firecracker dispensers, and, for the grand finale, exploding drumsticks courtesy of drummer Peter Criss. A heavy array of firepower, indeed!

A bit about the group. Nice folks one and all, including the Brooklyn-born Criss who's the oldest Kisser at 29. He's wanted to be a drummer ever since he broke his first set of drums the day after he got 'em, so as you might guess he's very experienced, very talented and very powerful. Rhythm guitarist Paul Stanley plays a Flying V, is an artist on the side (designed the group's logo, did he) and according to the group's manager, is their "sex fantasy."

Lead guitarist Ace Frehley is also an artist, was born in the Bronx, and plays about as fast as greased lightning. But only when he has to. A very expressive sort, he's fond of grinding his knees during torturous guitar solos. And then there's Mr. Simmons, who has to be about the only Israeli-born rockstar in the business. A hefty distinction!

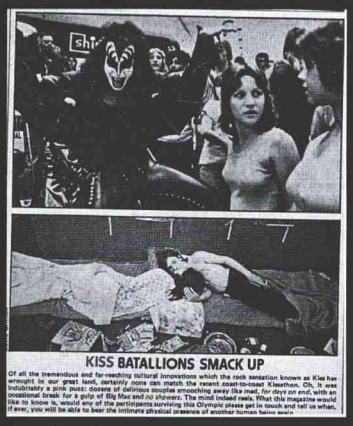
The album, according to co-producers Wise and Kenny Kerner, is "just as powerful as the stage set, eliminating most of the things that work onstage but not on record." Hearing that appraisal, and songs like "(You've Got) Nothin' To Lose," "Cold Gin," and "Fire House," I can hardly hold the line on my anticipation. Should be one hell of a super debut disc, that's for sure, so make sure you intercept a copy when it comes heading your way!

Big Apple. But it was exposure — national exposure — and they knew it was necessary.

"We didn't object to doing the show, but we didn't run to it with open arms, either," says Gene. "We were scared to death about the whole thing, but the idea of doing television really appealed to us. We were still only playing small halls, and doing television was a way to be seen by the public."

"Neil came from a school that said that the artist is disposable," says Paul. "In that school, all that mattered was getting hit records. As far as he was concerned, you did everything with that in mind. There was no such thing as credibility, and it didn't matter if the band had a lasting career — the bottom line was selling records. And if that meant doing the Mike Douglas show, so be it. And it was okay with us because it exposed us to a world we hadn't yet formed opinions about. We didn't know if being on a show was good or bad — to us it was either television, or no television."

Finally the day comes, and the winners of the kissing contest appear on the Mike Douglas Show. After a brief chat, Douglas asked his guests why they took part in a public suck-a-thon, and they replied, "We did it for our favorite rock group — KISS!" With that, Douglas turned to the camera and said, "Ladies and gentlemen, I don't know what this is, but here they are — KISS!" The curtain rose and the band launched into "Firehouse" as though they were playing for a hall packed with rabid KISS fans. The fact that the audience was a few million housewives didn't matter — they were on television.



KISS BATALLIONS SMACK UP

Of all the tremendous and far-reaching cultural innovations which the rock sensation known as Kiss has wrought in our great land, certainly none can match the recent coast-to-coast Kissathon. Oh, it was undoubtably a pink puzz; dozens of delirious couples smooching away like mad, for days on end, with an occasional break for a gulp of Big Mac and no showers. The mind indeed reels. What this magazine would like to know is, would any of the participants surviving this Olympic please get in touch and tell us when, if ever, you will be able to bear the intimate physical presence of another human being near.

"Nothin' To Lose" followed, and afterwards the band gave a polite "Thank you" to the still — shocked studio audience and went backstage. Their first album had barely dented the charts at this point, and already KISS were becoming very comfortable with performing live on national television. But the Mike Douglas Show presented a television first for KISS — it was the first time anyone from the band had to go back out after playing and be interviewed by the host. Against his better judgement, Gene was elected.

"I took a deep breath and went out there in full make-up, and the first thing I thought was, 'I'm gonna die out here.' I mean,

"The first time I saw KISS was in this little rehearsal hall in New York, long before they got signed. They didn't sound good. They were beyond loud — I mean, when they finished a song, you sat there with your whole head ringing. After they were done, Gene walked off the stage and over to Neil Bogart, grabbed both of Neil's hands, and started to clap them. I couldn't believe it — it was an amazing moment. I knew that any band who had that much conviction in themselves had to be special."

— Sean Delaney

these people looked like everybody's mom and dad — the Lawrence Welk crowd. They had no interest in rock n' roll. So I sat down right next to a comedienne named Totie Fields, who recently passed away, and Mike started asking me questions like 'What are you supposed to be?' So I went into the 'I am evil incarnate' routine, and Totie turned to me and said, 'You can't hide that hook from me — you're probably some nice Jewish kid from Long Island!'"

But despite a relatively successful appearance on a national television show, frustration began to creep its way into the band's mindset. Here they were, the loudest, most kick-ass rock n' roll band on the planet, and Bogart and Aucoin had them in shopping malls, doing autograph signings in record stores and performing live for 10 million housewives! They didn't like it — and they said so.

"We started getting very depressed by all these things," says Gene. "And at one point we told Bill Aucoin, 'What are we doing this stuff for? This is crazy — it's not rock n' roll. That's it, we're not doing it any more.' And he sat us down and basically read us the riot act. He told us there was going to be a lot of stuff that we didn't want to do, and that we would have to do them anyway."

"I remember him saying, 'You think you guys are in the big time now? You haven't even qualified for the Olympics yet! And if you stop now, you're never going to get there,'" adds Paul. "He really let us have it, and we left with our tails between our legs and went and did an autograph signing at a record store."

So Aucoin taught his boys a valuable lesson, and they went back to work. For the next few months, KISS remained on the road, playing with any band naive (or crazy, take your pick) enough to invite them, for as long as possible before getting tossed off the bill. Being fired from a tour for stealing the show night after night was a backhanded compliment that any young band would love to experience at least once — but for KISS it was now a problem, and Neil Bogart didn't like it one bit.

"I remember at one point, Neil and Jeff Franklin, the president of our booking agent, called us into the Casablanca office, which was in a house off Sunset Blvd. in L.A.," says Paul. "They sat us down and basically said to us, 'We can't get you on any more tours because the headliners are afraid of you. Do you think you could not be so good?' So here we were, busting our asses, playing as well as we could, and they were basically asking us to go out

KISS NOT ONLY WARMED THEM UP, BUT BARBECUED THEIR CROWDS AND HAD 'EM FOR LUNCH.

KISS

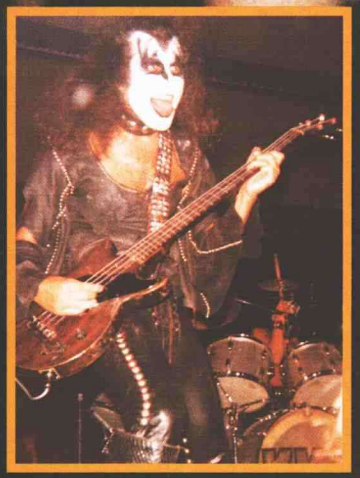
NEXT ALBUM
TOO YOUNG (SIMMONS)
WATCH N' YOU (SIMMONS)
BABY, LET ME GO (STANLEY - SIMMONS)
EPIC
LOVE HER ALL I CAN (STANLEY)
SHE (CORONEL - SIMMONS)
SIMPLE TYPE (SIMMONS)
KEEP ME WAITING (STANLEY)
MAD DOG
MUCH TOO SOON
RED NAILS
HIGH AND LOW
WE GOT NO PITY
LADIES IN WAITING
REPUTATION
INTO THE VOID
GREAT EXPECTATIONS
ALL THE WAY
• 21 " " " " "
• 22 " " " " "
JUNE 23 → July 5 ○ PAUL SICK BOC, NAZARETH
July 5 HALL ○ BATON ROUGE, LA " "
8 ELLIS ○ MEMPHIS TENN " " HEAD & ISIS
11 AUDIT ○ W. PALM BEACH FLA " "
12 JAI ALAI ○ ORLANDO FLA " "
13 CURTIS HIXON ○ TAMPA FLA " Dolls
14 AUDIT. ○ BIRMINGHAM ALA.
19 CUMBERLAND ○ FAYET. N. CAR.
AUG. - SECOND ALBUM
SEPT. • 13 LAURIER ○ KITCHENER CANA FLOOD KISS
• 14 VICTORY ○ TORONTO CANA " KISS
15 FIELDHOUSE ○ LOCKHAVEN PA BOC
16 PARAMOUNT ○ WILKES BARRE PA " RUSH KISS
• 18 ELEC BALLROOM ○ ATLA GA " "
• 19 " " "
• 20 "
We were

truly living for rock n' roll

there and suck. It was like they were asking us to take a dive. But we didn't let it happen — we could never do that to ourselves."

"At the time, we weren't cocky enough to tell those guys to just fuck off," adds Gene. "But we still didn't let it affect what we did. And in a bizarre way, it was a compliment. It told us to just hang in there, and that we were doing something right.

With the band unable to secure a major tour with any prominent rock outfit — or at least one that lasted more than a few nights before the embarrassed headliners sent KISS packing — Neil Bogart sent up a red flag, brought the band's touring schedule to a halt, and flew his prized possession out to Los Angeles to record their second album.



Los Angeles. The city breathed rock n' roll from its very pores — and KISS adapted to it like fish to water.

"It was a totally different lifestyle for us," says Gene. "For the very first time, we were living in a rock n' roll hotel, and there were girls everywhere. The groupies back then were very different than what they are today — there was almost a stardom or celebrity hood associated with groupies. And there was nothing shameful about it in those days. So we were aware that we were now living the rock n' roll lifestyle, and it was strange to suddenly be living and working in Granola Land after spending so many years in a tough, crowded city like New York."

"For the first time, we were truly living for rock n' roll," continues Paul. "The vestiges of our days past were gone — we had cassette players next to our beds, we listened to rock music, we had girls around us all the time, we hung out at the Rainbow club, we either ate room service or in diners — we were totally cut off from our roots and how we had grown up."

They were living in Los Angeles for the first time, and they were acting the way a young rock n' roll band with sights set on conquering the world *should* have been acting. But the difference was that KISS wasn't acting — this was for real.

"I think the real beauty of what we did was that it was never a pose," says Paul. "And it wasn't about anything except us truly becoming these rock n' roll creatures and perfecting KISS and this lifestyle. It was never about living up to an image — we didn't want to look like anybody else, we just wanted to find what turned us on."

"We were certainly the outcasts in L.A.," adds Gene. "We didn't fit the mold, and we would play with any band that would have us because we knew we didn't fit in with anybody."

They were rock n' roll misfits in a city where trends and fashion

kept a tight stranglehold on its rock darlings — but there was a job to be done; a mission to be accomplished. And it was not going to be easy — an album needed to be created, and yet they had no new material.

"When it came time to do *Hotter Than Hell*," says Paul, "I remember being struck with this incredible anxiety. The songs that were on the first album were songs that had been written and rehearsed years before the album was recorded, and now we had to write new songs for our second record in a matter of months. I really didn't know how we were gonna do it.

"As a band, we were still developing. It was like we were a fetus that everyone was watching grow. By the time most bands had gotten to this point — a point where they were being seen and accepted by the public — they knew who they were and had spent a long time developing. But when our first album came out, KISS was literally nine months old. Even by the time we did *Hotter Than Hell*, we were still going through growing pains and trying to find ourselves musically."

Faced with the task of coming up with a handful of stellar material in a short time, Paul immediately went to the drawing board and initiated a quick but highly productive burst of creativity. Resulting songs like "Mainline," "Hotter Than Hell" and "Got To Choose" set the tone for what would be a very personal endeavor for Paul Stanley.

"Most of the songs that I write, I like to think of as fresh off the press," says Paul. "Sort of like a newspaper with ink that's still wet. I try to keep my thoughts reflective of what's going on around me at that time, and not dredge up things that have been lying around for a while. I figure that, if something has been around for any length of time, there's probably a reason for it. And there's always something better ahead. So, with *Hotter Than Hell*, rather than taking ideas that didn't work in the past, I wanted to write fresh songs — songs that were indicative of where my head was at that point."

Gene, on the other hand, delved back into his past as a songwriter and unearthed some red-hot material that had been lying dormant, including "Watchin' You" and "Goin' Blind."

"Half of the songs on *Hotter Than Hell* were songs that just didn't make it onto the first album," says Gene. "Either a song sounds like it belongs on a record, whether it's a new or old song, or it doesn't. Many times a song doesn't make it onto a record, but not because it isn't a good song — but because it just doesn't mesh with the others stylistically. For example, if the song 'Beth' had walked through the door while we were doing *Hotter Than Hell*, we would have instinctively known that it didn't belong on that record.

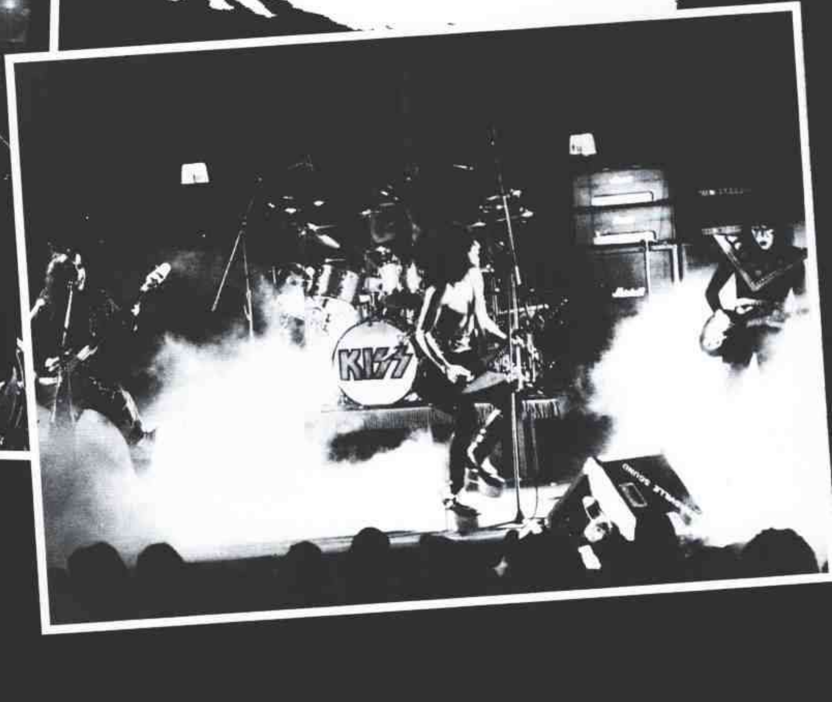
"I don't think we're ever really clear, at any particular point, what's good and what's not," says Gene. "There have been many ideas that sat idle for so long, and were later revamped and made into something substantial. To this day, some ideas have still never seen the light of day."

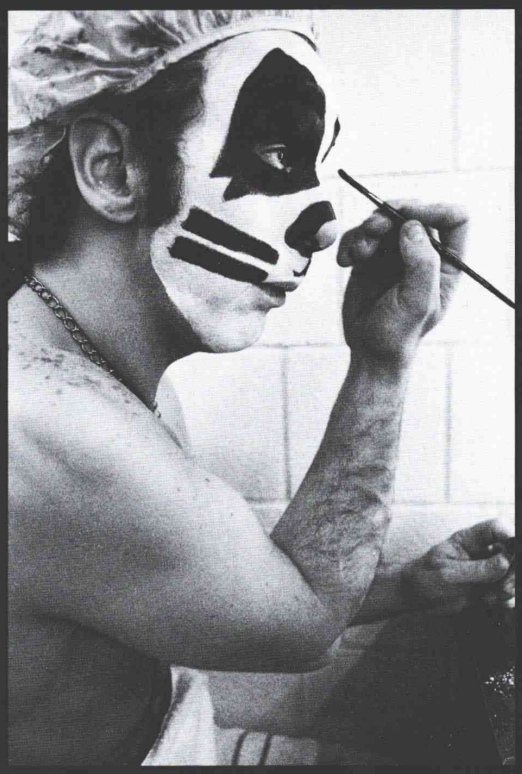
With Paul creating fresh material, Gene altering his past and Ace

We didn't want to look like anybody else, we just wanted to find what turned us on.

NEW YORK GAVE BIRTH TO US. IT WAS ALWAYS A STRANGE PLACE TO BE FROM. IT STILL IS. NOTHING PHASES A NEW YORKER. THE CLASSIC NEW YORK JOKE HAS A PERSON FROM OUT OF TOWN (NAME YOUR OWN CITY) WHO WALKS UP TO A ~~PERSON FROM~~ NEW YORKER AND SAYS "EXCUSE ME SIR, WHICH WAY IS IT TO GRAND CENTRAL STATION, OR SHOULD I JUST GO A FUCK MYSELF?"

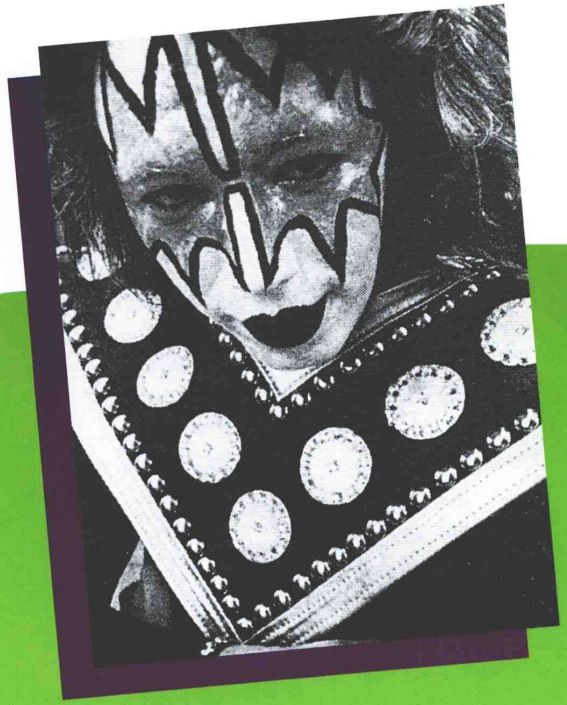
HERE WE ARE BEING KISS WHILE NEW Y_RK GOES ITS OWN MERRY WAY COMPLETELY IGNORING US.

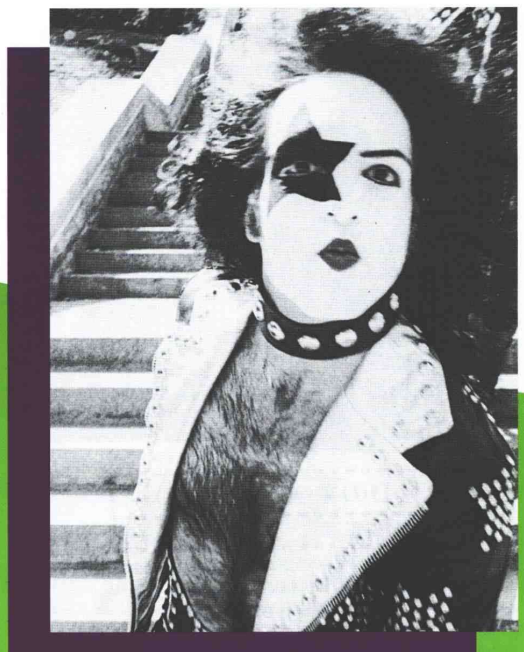




People Magazine decided to do a feature on the band and decided that because we wore make-up, our skin needed help in the form of facials, which they naturally assumed we took. We told them that our skin was fine, but they insisted. So, we went to the world famous (or so they say) Georgette Klinger Facial Salon in New York (in full KISS war paint, of course) and got facials. We thought the entire thing was moronic, but we were willing to try anything . . . ONCE!

"As a manager, my philosophy has always been to never try to make an artist do what you want. The way to do it is to get to know an artist, then see what's inside of them and take something special and embellish it and give it back to the act. This way, the act never feels it is being told that everything isn't their own. It should be theirs or else it will fall apart – and that's what I did with KISS."
– Bill Aucoin





contributing a new song or two, it was becoming obvious that each member of the band had a unique approach to songwriting. But something else was also obvious. Regardless of how the material came together, there was no denying its unrelenting power. This stuff truly was hotter than hell.

"I was really surprised at and fired up by the material we came up with," says Paul. "I just thought 'Got To Choose' and 'Let Me Go, Rock 'N Roll' were really exciting, as well as the material Ace had brought in, like 'Parasite' and 'Strange Ways.' The band was really blossoming, and *Hotter Than Hell* was the logical next step for us."

"*Hotter Than Hell* was more of a band project, especially in the songwriting department," adds Gene. "The first record was pretty much the Gene and Paul story, but on *Hotter Than Hell*, everyone really stepped up to bat."

"It was really the very first KISS album where each person in the band was clearly defining themselves," continues Paul.

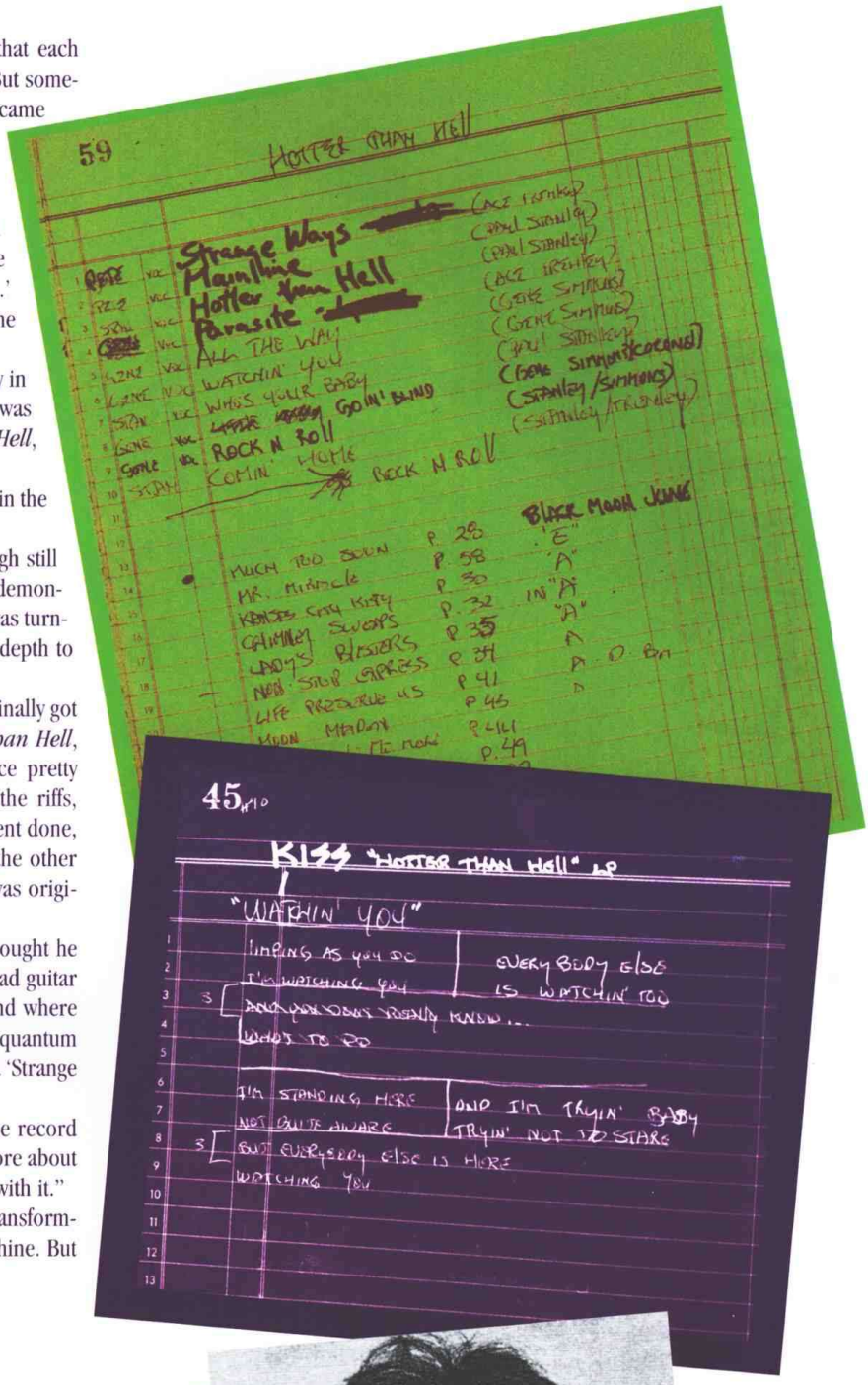
This was especially true in the case of Ace Frehley. Though still very much an inexperienced songwriter, Ace was suddenly demonstrating some creative genius of his own. Their lead guitarist was turning into a full-on smoking gun, and adding another layer of depth to KISS.

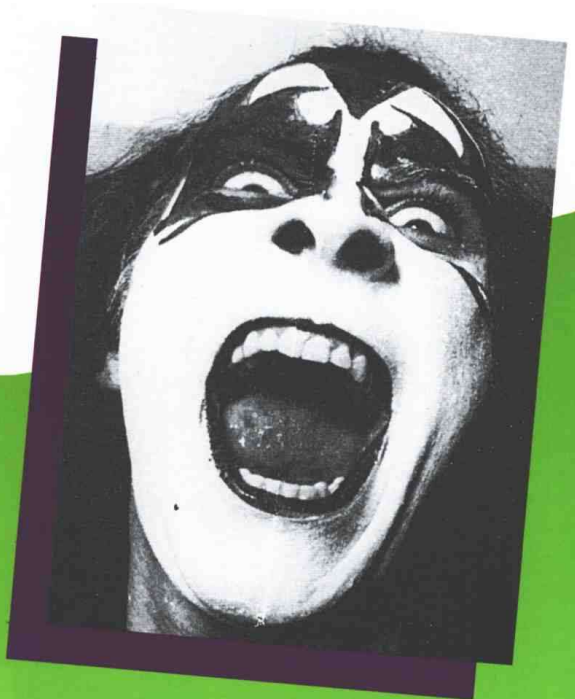
"After coming up with 'Cold Gin' on the first record, Ace finally got some balls and brought some excellent ideas into *Hotter Than Hell*, specifically 'Parasite' and 'Strange Ways,' recalls Gene. "Ace pretty much thought out those songs from beginning to end — the riffs, lyrics, the point of view, etc. There was very little rearrangement done, whereas 'Cold Gin' did feature contributions from some of the other guys in the band. But when he brought in 'Parasite,' which was originally called 'Parasite Lady,' we were floored.

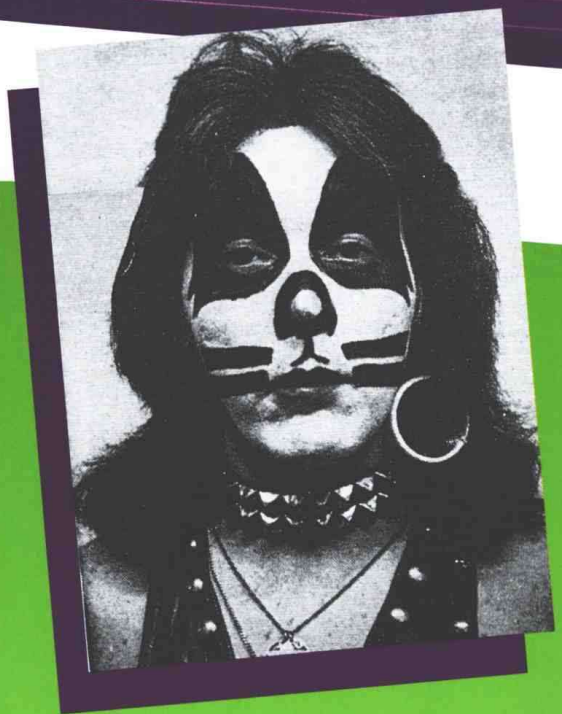
"Ace was being transformed into something he never thought he could be. When he joined the band, he was initially just the lead guitar player, and that was all we wanted. But we also wanted a band where everybody sang and everybody wrote as well. And there was a quantum leap in Ace's contribution on the second record. 'Parasite' and 'Strange Ways' were as good as anything else on that record."

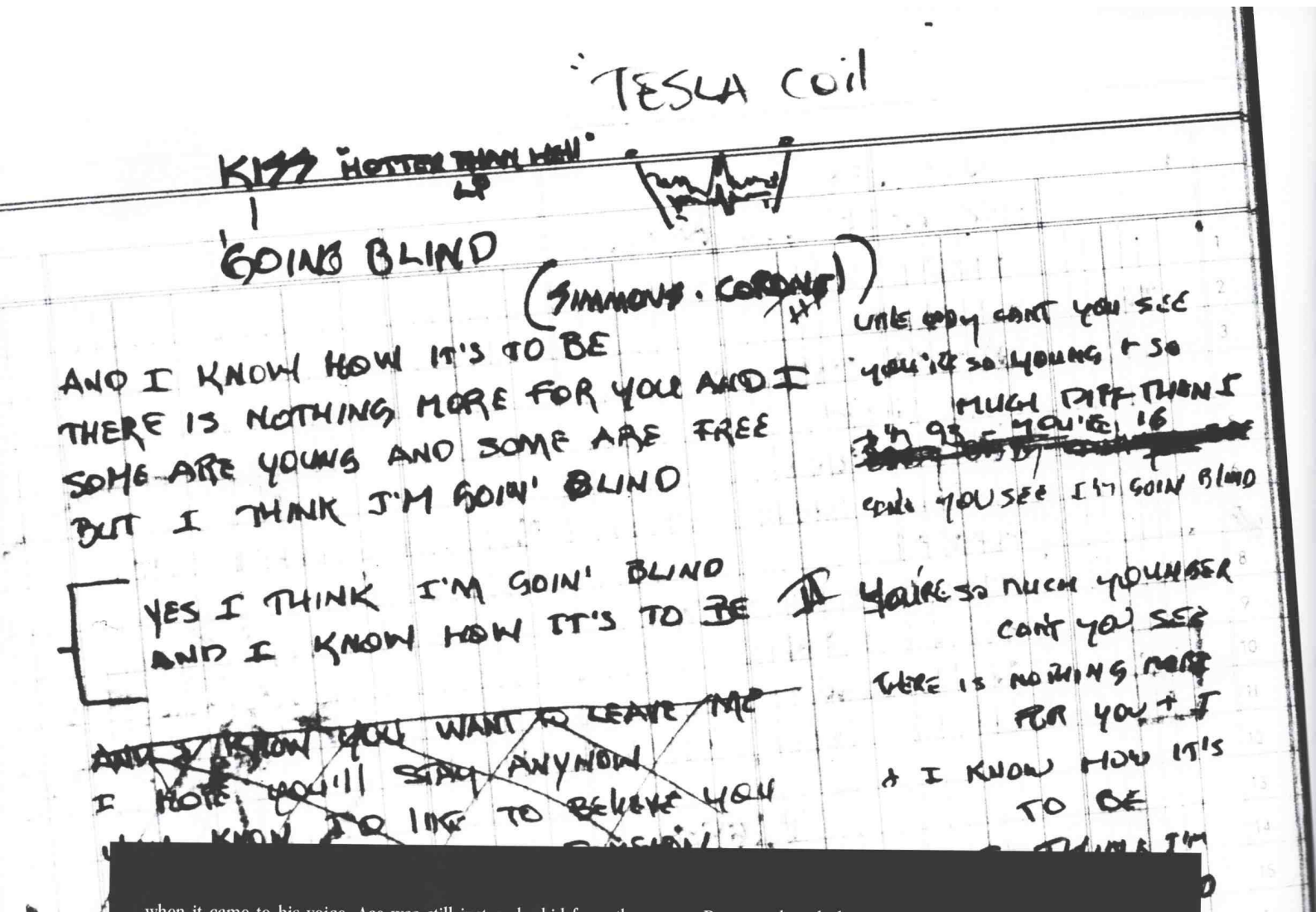
"So good that Gene and I were willing to put them on the record instead of two of our own songs," adds Paul. "You can't say more about something when you're willing to replace your own material with it."

Ace's confidence as a songwriter was clearly building, transforming KISS into an even better, stronger rock n' roll killing machine. But









when it came to his voice, Ace was still just a shy kid from the Bronx.

"Ace had finally found himself as a songwriter," says Paul. "But he still didn't want to sing. He was a little insecure about his abilities as a singer, and he generally looked to Gene and I to sing, even his material. But once he started singing, he really added another dimension to the band that the rest of us welcomed."

But while Ace was able to graduate to the level of top-notch songwriter by only the band's second album, Peter Criss still lacked the chops necessary to further add to KISS' all-too-powerful songwriting abilities.

"Peter's problem, at that point and up until the end of his stay in the band, was that he could never distinguish a chorus from a verse from a bridge," says Paul. "Because of that, and even though we always encouraged him to write, we could never teach him song structure. It became impossible for him to ever really contribute as a songwriter — even though his style of drumming and singing were absolutely essential to the KISS sound back then. Peter's drumming was the backbone of the band."

With an arsenal of new and old material cocked and loaded and ready to rock, KISS headed into Village Recorder Studios in Hollywood, just a few blocks away from the Casablanca Record offices, to begin recording *Hotter Than Hell*. Realizing that they had already earned a reputation for being a loud, raucous and unquestionably dangerous rock outfit, KISS went into the studio with one goal — to take things even farther.

"For some reason, the newspapers had been making all kinds of comparisons between us and all the heaviest British bands," says Paul. "Even magazines were asking the question, 'Who's better, Led Zeppelin or KISS?' We couldn't believe that anybody would make those kinds of comparisons, but it definitely influenced us to make a heavier album. We wanted to build a little more muscle, so we went into the studio with the intent of making a heavy record."

But even though this was KISS' second recording experience in less than a year, they were still a somewhat inexperienced bunch, and were once again at the mercy of the recording team: producers Kenny Kerner, Richie Wise, and engineer Warren Dewey. In the end, *Hotter Than Hell* burned with a sound so raw, so primal, that it unfortunately stifled the natural power of songs like "Parasite," "Watchin' You" and "Got To Choose."

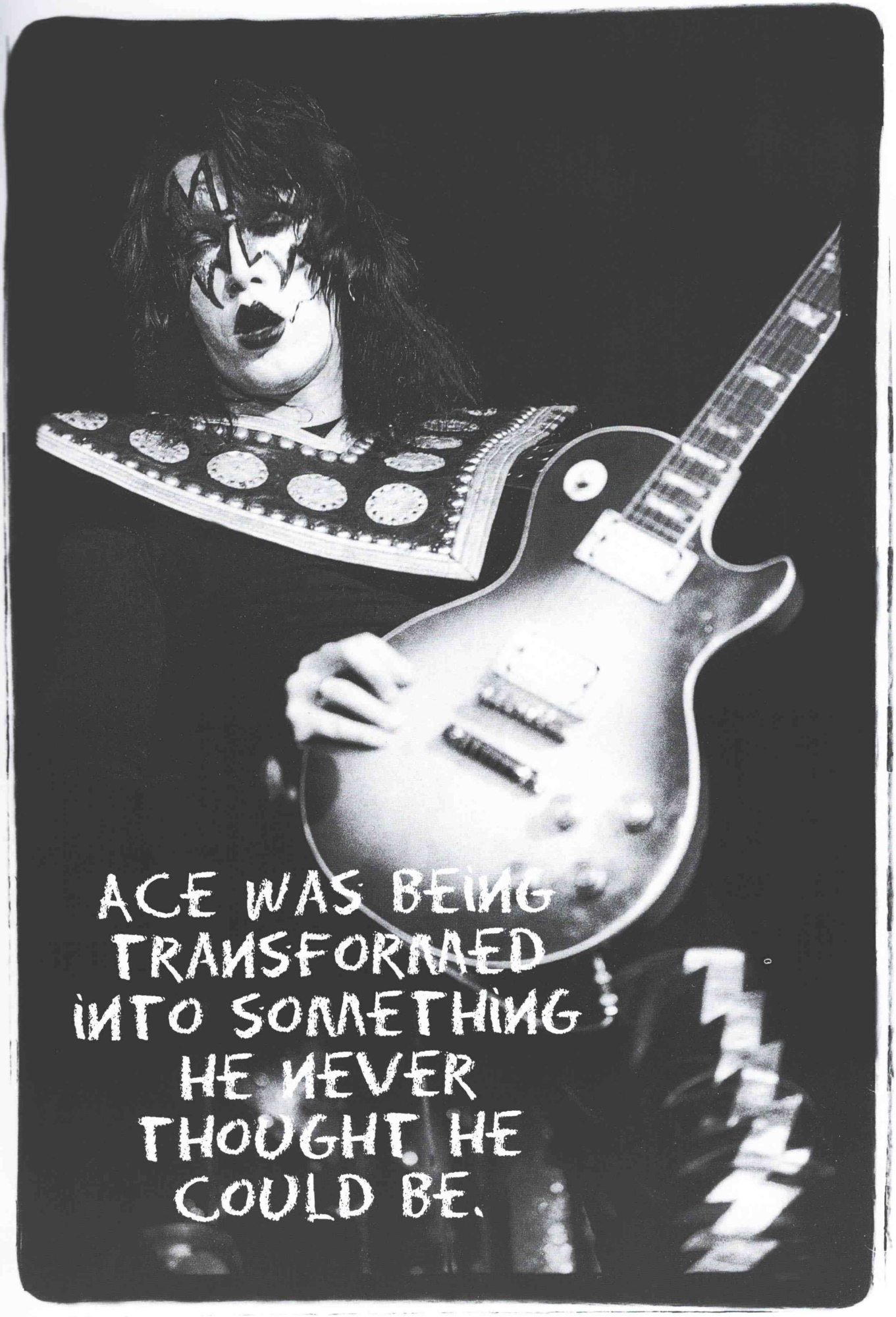
"We wanted the type of sound that a lot of the British engineers and producers were getting, and we were unable to achieve that heaviness sonically," explains Paul. "The truth is, most of those songs are actually much heavier than they sound on *Hotter Than Hell*. We were trying very hard to toughen up our sound. But we definitely wound up overloading some of the tracks to the point of pure distortion. We were trying to capture our live sound, but we ended up getting something a bit too quirky."

"We weren't really aware of the problem at the time," adds Gene. "However, I was aware that I was never actually impressed with the sound of the record. But it wasn't *that* important where we didn't want the record to come out. We just knew the records never sounded as good as we did live. Attribute it to plain old inexperience."

"The records sounded good enough," says Paul. "But they didn't sound like what we intended them to sound like. With *Hotter Than Hell*, we went in with the idea of making something bonecrushing — the way we are live — but ultimately we didn't capture that."

Beyond a somewhat misguided sound, the recording session brought on other problems — problems that seemed minor at the time, but were indicative of things to come. Things of a much more serious and personal nature within the band. A wedge was slowly but surely being driven between Peter and the rest of the members, and it was Peter who was holding the hammer.

"When we did the first record, Paul was nice enough to sug-


ACE WAS BEING
TRANSFORMED
INTO SOMETHING
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COULD BE.

gest that Peter sing 'Black Diamond,'" recalls Gene. "And it became a big song for us. When we went in to record Hotter Than Hell, Peter literally came over to us and said, 'If you don't give me a song to sing, I'm leaving the band. So Paul was nice enough again, and let him sing 'Mainline.'"

"There was another instance during the recording of Hotter Than Hell where Peter decided that there should be a seven-minute long drum solo in the middle of 'Strange Ways,'" says Gene. 'So we stopped the song in the middle and Peter went into this long, dull solo and said, 'If you guys cut this thing, I'm leaving the band.'"

"So at the end of the day, when Peter left the studio, Gene and I stayed behind with Kenny Kerner and Richie Wise," adds Paul. "We all knew that the solo was terrible, and we cut it from the song without Peter knowing it. It wasn't a big deal at the time, but the incident was definitely a harbinger of things to come."

But Peter Criss wasn't just a Brooklyn street tough who was prone to violent outbursts and outrageous demands — he was the oldest and most experienced band member, and his attitude and behavior often reflected his ultimate belief in his veteran status.

"Peter believed, at least at one point early on, that he was the star of the band," says Paul. "Certainly by the time 'Beth' became a hit, he believed that we were all jealous of him, and that he was being held back by us. In fact, it was not uncommon for Peter to throw a drum stick at one of us on stage if he thought we were standing in front of his drum riser. In his mind, he wanted to believe that he was the one who was the most experienced, the most seasoned and the best dresser in the band — and in the early days, there was no question that he did look better than the rest of us."

As the youngest member of KISS, Paul was generally Peter's biggest target, often forced to withstand the brunt of the Catman's hostility.

"Peter always resented me, and he admitted it," explains Paul. "Ever since we first got together. I was the youngest in the band, and he was the oldest. I was also at the front of the stage and singing my own songs, while he was in the back. But in his mind, I hadn't paid my dues because he had been playing for ten or fifteen years in clubs when he joined KISS. I basically went from living in my parents' house to recording an album, and he felt that I hadn't paid my dues. But when it got sticky, I would always say to him, 'Well, maybe you were waiting fifteen years for me to come along.'"

Of course, Peter still shared the same vision and had the same goals as Paul, Gene and Ace, and despite the occasional ugly incident, he was, without question, an essential element of KISS — and a unique, though quirky, personality.

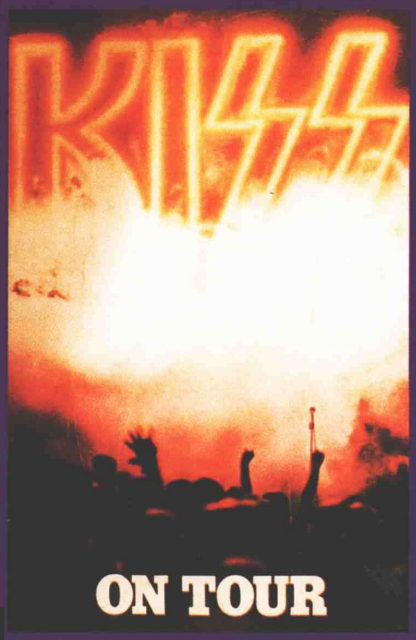
"It should be said that, when we were away from the pressures of the band, Peter — when he was straight — was a really funny guy," says Gene. "He was great on long car rides, whereas

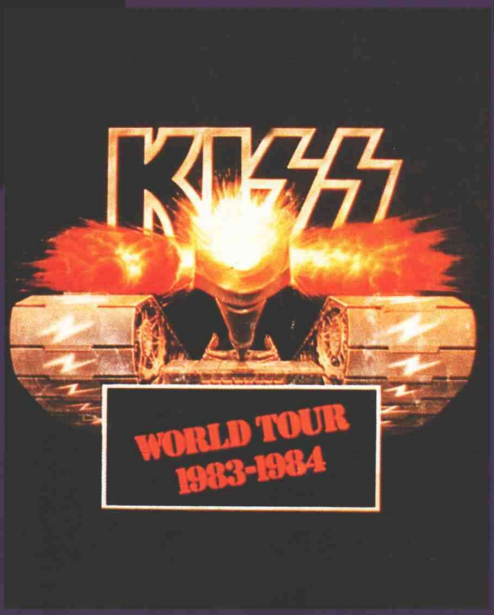
"Neil Bogart was absolutely critical to the band's success. I can't stress that enough. He was the record company genius hype artist. Basically, if it weren't for KISS and Donna Summer, Casablanca Records would have gone into the toilet. He was an amazing showman and record business entrepreneur, a real go-getter and a ball buster. R.I.P., Neil . . ."
— Eddie Kramer

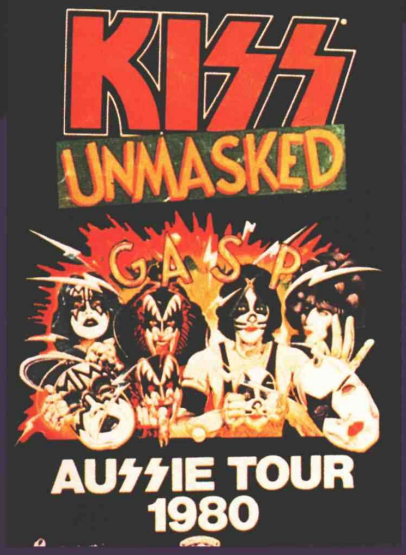
I was working for Cash Box magazine at the time, and I was friends with Neil Bogart. I had produced some artists for him that had become very successful. So I became sort of an unofficial A&R person at Buddha Records — I was the guy who would walk over to the office every other Friday and take home a box of unsolicited tapes from bands looking to get signed. One Friday, I took home a batch of tapes, and among them was the KISS package. The package was very plain and it really didn't look any different than the others, but the photo of the band was truly laughable — the whole band wore black turtlenecks that you could buy at John's Bargain store. So I put in the tape anyway — and it absolutely knocked me out. That Monday I brought the tape to Neil and convinced him to sign the band to his new label, Casablanca.

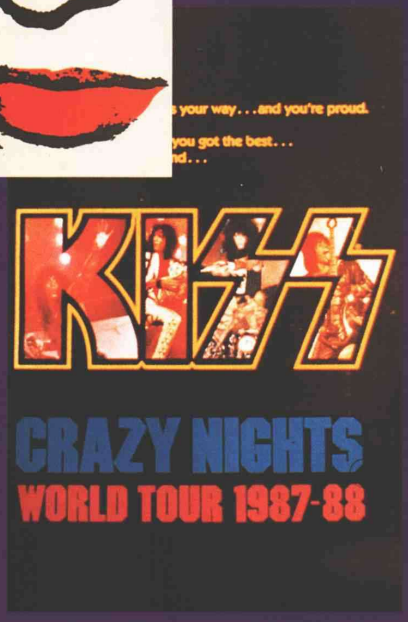
— Kenny Kerner, Editor, Music Connection

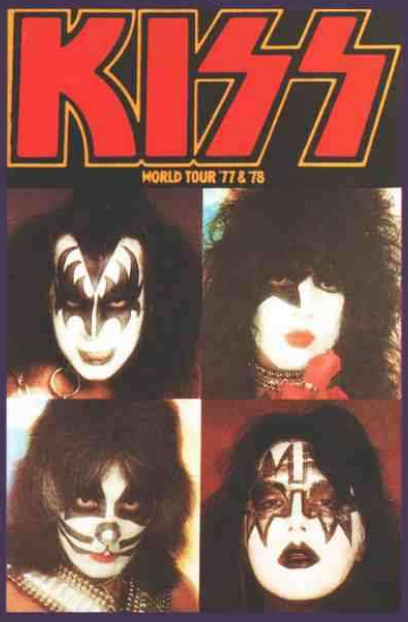
KISS ON TOUR–1976

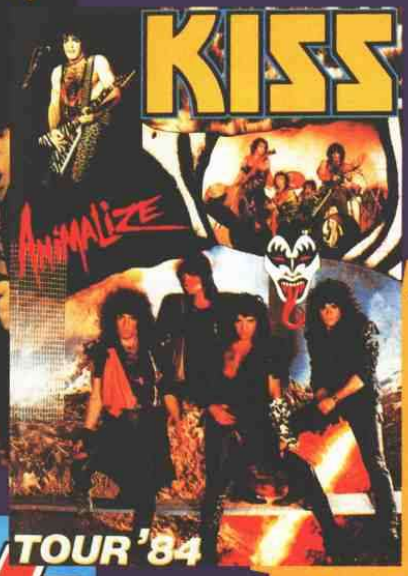


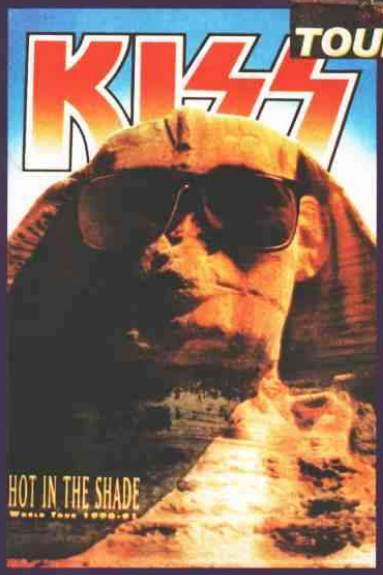












After Neil Bogart had already agreed to sign KISS, he wanted to see them play live, so he set up a private showing at a place called Le Tang's in New York City. The room was literally the size of a closet, and the stage was about four inches off the ground. Now, when I go see bands play live, I generally do not applaud — even if I like them, I just don't clap. Well, KISS hit the small stage and they were huge — I mean, HUGE! They were overwhelmingly monstrous, and everybody else in the room was just dwarfed by their presence. And I'll never forget that, after the first song, I jumped up and applauded — I couldn't just sit there while this incredible performance was going on."

—Kenny Kerner

Ace would just drink and stink up the whole car."

"Peter and I roomed together on all the early tours," says Paul. "And despite many of his problems and insecurities — many of which he would acknowledge — he was a fun guy. But the other side of it was that he was also very volatile, and quite often the way he dealt with things was to bite; to snap at you. It was his way of having some sort of power in a situation where he clearly was not the directing force. If he couldn't be a force in a creative sense, then he was going to be disruptive."

Gene continues: "Sometimes, after a show, Peter and I would sit in his hotel room with a quart of ice cold milk and a box of Twinkies, and just sit back and watch cartoons, almost like two kids. He definitely had a sweet side."

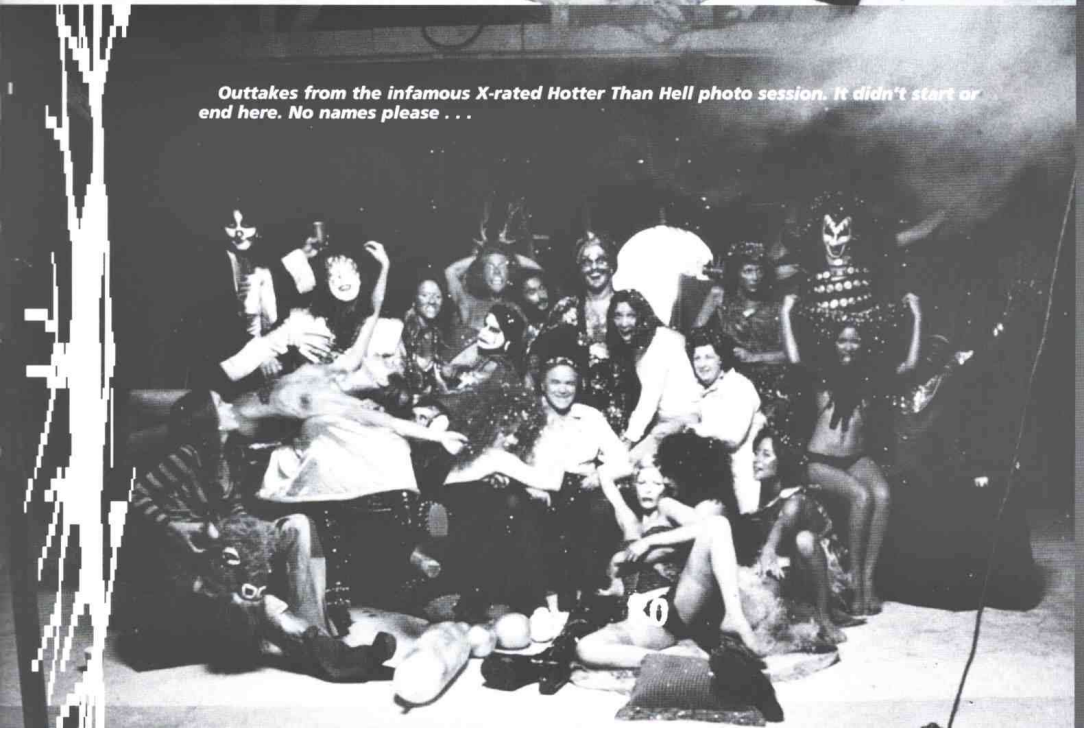
But it wasn't just Peter's sweet side that kept him from losing his place in KISS long before the band fired him in 1980 — it was the unbreakable bond that these four rock n' roll outlaws shared.

An overpowering sense of chemistry that transcended all problems, personal matters and musical differences, and kept the band's path to world domination free and clear.

"We thought of the four of us as KISS," says Paul. "We were KISS. KISS was us — Gene, Peter, Ace and I. And if any of the members left, there would be no KISS. It was absolutely how we thought back in those days.

"It was like the four of us against the world. Each one gave the others powers that were far greater than what we possessed individually. And the thought of anyone leaving the band was unfathomable to us. Sure, there were times when people in the band would be mad at each other, but when we hit the stage, we were KISS. I've seen bands on stage who you could tell just by watching them that they weren't getting along. But that never happened with us. When we were doing what we were together to be doing as KISS, nothing else existed — everything else around us evaporated."

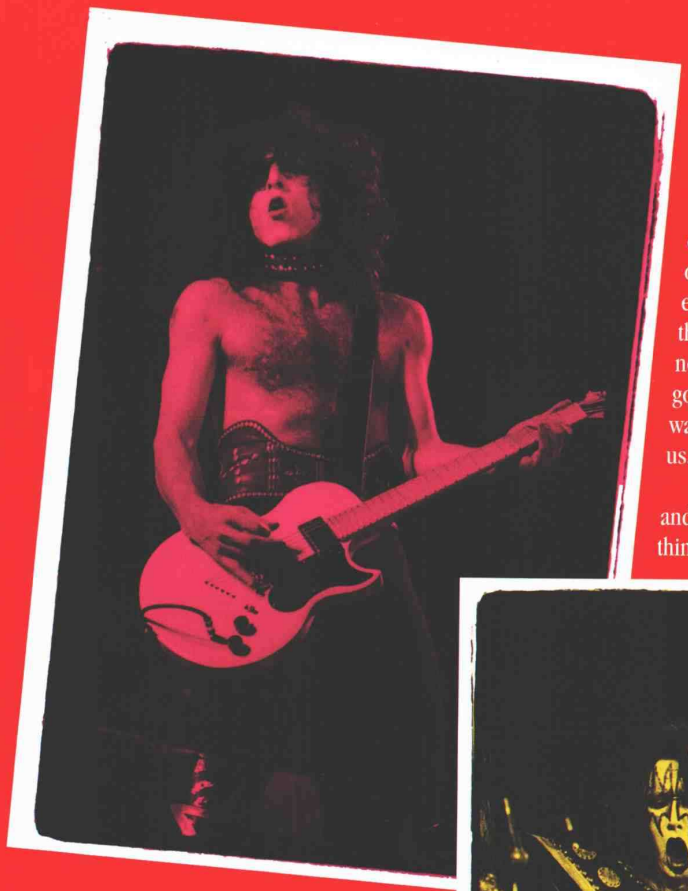
"We once opened up for REO Speedwagon. And they had heard stories about our live shows and didn't want us to go on before them, because they thought that we would blow them away. So they came up with the brilliant idea of having us go on after them, but not tell anybody. They figured they'd play and the audience would leave, and then we would go on and no one would be left. But after their show, everyone stuck around, we blew the place apart, and everybody figured *we* were the headliners. Bands knew — they couldn't win when they were up against something like KISS."
— Paul Stanley



Outtakes from the infamous X-rated Hotter Than Hell photo session. It didn't start or end here. No names please . . .

"One of the few real boneheaded mistakes we ever made happened one day when we went to visit the offices of Creem magazine in Detroit. Now, Creem in those days was hallowed ground — the magazine had all the credibility and respect that Rolling Stone never did. We loved the magazine, so we went to the office to meet with all the editors. In the middle of this, a photographer came up to us and said, 'Bill Aucoin told us that you should take some photos without make-up.' And, like a bunch of morons, we looked at each other and said, 'Okay.' So we did the photos and later called Bill to tell him about it, and he said, 'What the hell are you talking about?' He was shocked at what a bunch of knuckleheads we were for letting them take pictures of us without make-up. Creem printed the photos, and we just brushed it off and told people it was some other band."

— Gene Simmons



Interestingly, Gene, Paul, Ace and Peter rarely — if ever at all — allowed elements of their personal lives to enter the band's closely-guarded inner circle.

"We all had our own acquaintances and circle of friends outside the band," says Gene. "And very few of them were allowed in the band's world — not girlfriends, not friends of friends, nobody. In fact, we had a rule that said, when we were recording, you didn't bring anyone into the studio who didn't belong there. Never."

The wall around KISS was gargantuan, and only a select group of people were ever allowed to see the other side. The band's exterior was an impenetrable fortress — but on the inside, a whole other string of walls existed as well.

"When it came to the band," explains Gene, "it wasn't like we were best friends who hung out at each other's houses. For instance, I never visited Peter's family's home more than once, and to this day I've never been to Ace's home. When Paul lived with his parents in the band's early days, I went to his house no more than two or three times."

"We were linked to each other," adds Paul, "but only in a sense that we were creating something together. Beyond that, we really didn't know each other."

"Even though Paul and I had more in common than we did with Ace and Peter," continues Gene, "the truth is that we would all go our separate ways when we weren't doing something related to the band. We would hardly ever see each other socially — it wasn't like two of us went one way and the other two went somewhere else. And that continues within the band today. Still, there was no denying that, whenever we got together as a band, there was a great chemistry between us."

"It's funny because even Ace and Peter, despite having some things in common, were also very different," adds Paul. "Ace saw Peter as a little strange. In certain instances, Ace would say, 'Oh, that's just Peter — you know how he is.' Aside from getting high, Ace and Peter were two totally different people. Just like Gene and myself."

Getting back to the *Hotter Than Hell* album, when it came time to shoot the photos for the front and back covers, African brain-surgeon-turned-photographer Norman Seeff was given the job. Now, KISS had already had one bad experience with the Brodsky photo shoot for the first album cover (despite terrific results), and they figured the session for *Hotter Than Hell* would be smooth by comparison. But when they walked into Seeff's studio, they realized they had just entered a very bizarre situation.

"Norman wanted to create a very surreal atmosphere that would get us loose in the studio," remembers Paul. "He had topless girls with silver paint on their bodies, guys wearing rooster heads, mirrors hanging from the ceiling, furniture suspended in mid-air. It was as though we had just walked into an acid trip. But we did the shoot and it wound up on the back cover of the album."

As if parading around in six-inch heels, black leather outfits and horrific masks on a daily basis wasn't surreal enough, KISS had no trouble adjusting to a photo session that was plunged deep into the "Twilight Zone." Everyone had a blast — but it's safe to say that Paul maybe had a little too much fun.

"I got rip-roarin' drunk during the session," says Paul, "and ultimately had to be locked in a car outside to keep from hurting myself."

"He wasn't merely drunk," adds Gene. "He was close to unconscious. Just giggling at everything. We had to lock him in the back of this station wagon, and he was so blasted that he couldn't figure out how to unlock the door and get out."

"I made it back to the hotel later on, after some of it had worn off," continues Paul. "And I remember Gene in full costume, boots and all, diving into the swimming pool."

"I was not

RECORD WORLD FEBRUARY 8, 1975

CONCERT REVIEW

Heavy Sounds at Long Beach

■ LONG BEACH—Wishbone Ash (MCA) a British group born at the turn of the seventies which has maintained a smouldering cult following without the blessing of many hit singles, served notice at the Long Beach Arena (17) they're ready to open the sluices towards broader commercial acceptance. There were few bones to pick with their typically fastidious performance, and fluent, virulently infectious new pieces like Steve Upton's "Silver Shoes" (from their sixth album "There's The Rub" had the packed house prancing in the aisles early, and suggested a direction of greater accessibility being taken by the group.

'Tenderized Boogie'

Wishbone excels at a refined, tenderized boogie form which emphasizes finesse and thematic shading over sheer volume, as compositions "The King Will Come" and "Rock and Roll Widow" clearly disclose. In "The Warrior," Andy Powell aims his arrow-shaped guitar into some prickly counterpoints and duel leads with new ax man Laurie Wisenfield (who replaces Ted Turner). Wisenfield's riffs provide stylistic refreshment for the group's proven instrumental passages, while lean bassist Martin Turner steals the limelight on vocal portions of the repertoire, his graceful tenor voice calling out like an unwavering beacon to guide the listener home with a smile.

Kiss

Kiss (Casablanca), which can be credited for a sizeable share of the near sell-out, storms the stage like a quartet of starving ghouls, dripping with black leather malevolence. No accusations of subtlety can be leveled here, as Gene

Simmons (bass and bat wings), Ace Frehley (lead guitar), Paul Stanley (guitar) and Peter Criss (drums) are the ultimate incarnations of the sado-cycle Alice Cooper spawned. They perform one danse macabre after another, while singing hard rock whipsongs like "You've Got To Choose" from their second lp, "Hotter Than Hell." Their meticulously applied greasepaint roars at the crowd, and their maniacal costumed showmanship rarely sinks. They appear destined for a blazing future, especially among younger consumers.

Camel

Camel (Chess-Janus) is a lukehard rock group of substantial promise we all may gladly walk a mile for. They got over the hump as concert opener with compositions of long, infectious and elastic structure, with tonic coloration not unlike a lighter shade of Deep Purple. They culminated with an ear-boggling orgy of electronic animal noises.

Stann Findelle

ROLLING STONE, APRIL 10, 1975

PERFORMANCE

Kiss and Hello People:

Man
The James Gang
Kiss
The Aragon Ballroom
Chicago
February 21st, 1975

by David Witz

'Twas the first semiwarm day of the year and the teens were leaning just a little too heavily into the plate glass window next to the Aragon. So when the cherry bomb went off by the curb; well, accidents will happen. It's only rock & roll.

Inside, the seething representatives of Chicago's working class freakdom put up with Man, bounced and jounced with the James Gang and blew themselves away with Kiss.

Opening was Man, whose progressive approach worked better for them when they fronted the Hawkwind tour last year. Deke Leonard and Micky Jones spent most of the time feeding guitar lines through various appliances. All very musically satisfying, but with zero flash. The applause stopped right when they did.

Then came the James Gang, the epitome of a solid road band. Roy Kenner's

hard-rocking approach.

Kiss couldn't miss. The last time they played here was as an emergency top-of-the-bill over former headliners T. Rex. Marc Bolan had done his all—electric star platform, plenty of strobes and a sexual attack on his guitar—but Kiss had come out thermoblasting and that had been that.

For their first official headlining, the place was crammed. Word of mouth must have done the trick; it couldn't have been the records (it *couldn't*!). You know: "Hey, there's all this fire and he spits blood . . ."

Well, the fire was there, enough of it to pop half the corn in Indiana. There were powder charges, smoke bombs, flamethrowers and other goodies, enough pseudonapalm to justify the extinguishers tucked nervously around the apron. And Gene Simmons, the malevolent-looking bassist with the sky-high steps, flash Kabuki topknot ensemble and 17-inch tongue does indeed slobber something bloodish when not belching flame. It's this kind of frolic which is the band's open secret. Kiss's show de-

pends almost entirely on show, with the music (a combination of Blue Oyster Cult played slow, Black Sabbath played fast) acting as a bottom line for the effects.

On this winter eve, they had their automatons-from-hell riff down pat. When rhythm guitarist Paul Stanley and Simmons faced off, it was *Star Trek* glitter meeting kung fu dancing. Peter Criss's drum kit, swathed in smoke during "Black Diamond," actually did rise into the air. From the black-and-chrome costumes to those blinding bombs, everything Kiss did was custom-tailored for neon-loving, volume-eating rockers.

Of course, the crowd responded in kind. Audiences toss roses at Melanie, but tonight's bouquets consisted of M-80s, ladyfingers and just plain firecrackers. Ah, love.

sions of country stars and a couple of straight songs. **BOB KIRSCH**

FEBRUARY 15, 1975, BILLBOARD

JO JO GUNNE, KISS
Santa Monica Civic Auditorium

Second-billed Kiss was clearly the favorite at a sold-out concert Feb. 1 at the 3,200 seat oceanside hall. The loud, flamboyant New York band was heavy on both metal and theatrics, and their unsubtle, heavy-punching show was a big hit with the young crowd, many of whom wore Kiss-like makeup in adulation.

Their show is a display of thudding, pulsating, weighty sound augmented by demonic black leather costumery, fiery staginess, and wholesome ghoulishness. There's not a lot of differentiation between their songs; they swap around lead vocals. Their musicianship is good but never great, but what they lack in individual precision they make up with togetherness, bonding them in a front that appeals to an extremely youthful crowd in a way not unlike Alice Cooper a couple of years back.

Indeed, their black-and-white harlequin appearance with bits like blood spilling from the mouth and flame pods exploding are the stuff that made a band a phenomenon. The frenzied audience greeted them like zombies come home, and they were hailed back for two encores.

Headliners Jo Jo Gunne had a hard act to follow, and their own seeming lack of direction made an anticlimax of their show.

With splinters of the old Spirit group, leader Randy Ferguson hit hard with the group's early hit "Run Run Run" a couple of years ago. Today, Ferguson is apparently "updating" the show with a glam image that is far from fitting. Shirtless in black bib overalls, sporting a neckerchief, and taken to moderate Jaggersque prancing, he looks clearly out of his element.

Jo Jo Gunne had a set that was superior to Kiss's in detail, but wholly lacking in purpose.

ART FEIN

PERFORMANC

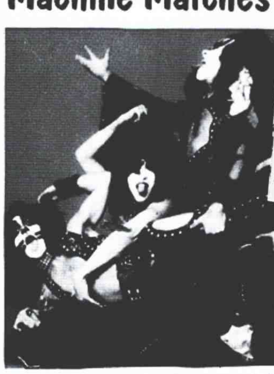
FEBRUARY 15, 1975 THE INTERNATIONAL TALENT WEEKLY VOLUME

The Glitter Machine Marches

LOS ANGELES: It's our job to sometimes assume the role of prognosticator about a new group's future earning potential. After spending this week compiling evidence, I've come to the conclusion that a virulent concert fever now being spread by Kiss is on the verge of reaching epidemic proportions. The first indication came when we reviewed them two weeks ago when they guest starred for headliner Wishbone Ash at the Long Beach Arena. The two thirds scaled Arena (9500) sold out even though Wishbone has not had the reputation of being a super draw. Suspicions were aroused. Then Jan. 30 Kiss headlined for FM at San Francisco's Winterland, registering a record advance sale for the 5400 seat facility. FM's Jerry Pompili said "Kiss is one of the most phenomenal stage acts I've seen in a long time." On Feb. 1 Kiss sold out the Santa Monica Civic (3000) grossing $17,500 for Fun Productions. We say Kiss sold it out, even though Jo Jo Gunne topped the billing, because a goodly portion of the customers were greased, lubed and attired in emulation of Kiss members, and the demonstrative prejudice of the crowd reaction during the program into the aisles for two furious encores. When the Gunne finally got on stage, the audience sat politely attentive, as if waiting at a school assembly for the dismissal bell.

David Forest of Fun told us "Kiss is the hottest new act I've seen in years — they'll be the new American super-headliner of 1975."

We did some investigative digging to see if other key promoters in the nation concur. The results disclosed the following: Steve Glantz, who recently scored with the group in Detroit calls them "The most spectacular act I've seen both musically and theatrically in the past three years." Ron Powell stated, "In the St. Louis market Kiss is about to play its third time. Each time their following grows enormously. When they play at the Kiel Aud. Feb. 20, they'll draw a crowd of 10,000, which is quite remarkable." Gary Perkins of Pacific Presentations says, "They are technically brilliant, extremely tight and exciting. Hope to be booking them a lot more." Paul Sullivan of Detroit radio station WWWW



KISS

says "Kiss is what Detroit is all about."—Shelly Grossman of KSHE in St. Louis says, "They blow the crowds out of their seats."

From the onset, Kiss has been blessed with one of the most imaginative promotional campaigns from the Neil Bogart brain trust at Casablanca Records. They commenced with an extravagant introduction party last year where the entire Casablanca movie environment was reproduced, and a nationally publicized Kissing Championship. Then Bogart and Casablanca VP Larry Harris masterminded a promotion agreement with Gibson Guitars, where contests were executed in cities where Kiss concerts were scheduled. Gibson "Midnight Special" guitars being awarded as prizes for a drawing where participants became eligible by dressing like Kiss (Detroit) or buying Kiss albums (San Francisco). According to Gibson, New York (Beacon Theater) and St. Louis (Kiel) dates will have similar contests.

—STAN FINDELLE

Concert review

Bad billing for Kiss, Jo Gunne

Last Sat. evening the Santa Monica Civic played host to the most bizarre and macabre rock concert I have ever attended. It was a successfully lurid attempt by the lunatic fringes of rock to take their music, via flagrant theatrics, ultra-violence, satanic cultism, and symbolic linkings to the ultimate extreme of rock. In fact, a new term, Death Rock, is the best way to describe this extreme musical direction where the musicians see how close they can come to death without actually expiring on stage.

This "rocky horror show" opened with Yesterday and Today blasting the audience with a massive wall of sound played at the maximum decibel level attainable. It was at best, another ho-hum hand oof the heavy metal scrap heap. They're opening at the Whiskey this week. Don't waste your time going to see them.

They were followed by Kiss, an abysmal group of sickies. Their set of afore-mentioned ultra-violent horrors also consisted of explosions of fire, clouds of smoke, and the belching of flames into the air. The group was attired in bizarre black costumes with bat wings, and their faces were painted white giving them grotesque gargoyle expressions. The bassist did lizard imitations with his tongue, and at one point he spewed up a mouth full of blood which gurgled down his chin and onto the floor. This maniac rock outfit flew around the stage like four bats out of hell doing everything short of killing the audience and burning down the auditorium.

What made it all the more sickly was the audience's reaction to this theatrical carnage. They love it, applauding each successive bit of violence with even more enthusiastic applause and hysteria, leading me to seriously question their mentality. This craving for violence spread into the audience, causing the ushers to drag several people, kicking and screaming, out of the auditorium.

LEISURE SUNDAY NEWS, FEBRUARY 2, 1975

MUSIC

The Kiss: Music Under All That Makeup

By STEVEN GAINES

THERE ARE THREE polite ways to say you don't like a rock group: they're as good as they usually are, their music is unusual, their fans love them. All three are true of Kiss.

Kiss is a foursome of shaggy, aggressive New Yorkers who are the essence of cliche pop rock. They wear more layers of makeup than David Bowie, and Max Factor would have been their greatest fan. Their costumes, a combination of Kabuki theater and motorcycle drag, plus the wild shenanigans they pull on stage would have put P. T. Barnum hot on their trail. As for their music, they play very loud and not very well, but they're learning.

Kiss is the band that's easy to hate, and there hasn't been as much negative attention given to a rock group since Grand Funk Railroad cut its first album. In the end, we all learned to love the Funkers (they even turned into first-rate musicians), so I thought it would be interesting to take a closer look at Kiss in the beginning and find out what they're after and why.

Offstage Appearances

Kiss is Paul Stanley, 23, vocals; Gene Simmons, 25, on bass; Peter Criss, 27, on the skins, and axman Ace (Space) Frehley, 23. Offstage, without the layers of studded leather and pancake, the boys are still rather strange-looking. Space has tweezed eyebrows and looks as if he hasn't seen sunlight since high school. Gene, who looks hideous and menacing on stage, appears only slightly less ominous in black leather pants and dark sunglasses. Petre Criss, also pretty well tweezed, gives the vague impression that he's having a terrible hangover. Paul Stanley refuses to cover his belly button with clothing, on stage or off, and he postures and poses like a model getting ready for the cover of Vogue.

The members of Kiss have a theory that rock got terribly boring in the late '60s. "The whole idea of the light show was to make up for the lack of anything happening on stage," Paul told me in a bass Barbra Streisand voice. "Everybody got up on stage in jeans and T shirts and were so into their instruments that they forgot about the audience."

I never found the Jefferson Airplane or Neil Young boring. Rock had a social and musical message that was enriching as well as distracting, but then Kiss doesn't make any pretentions about having any social significance. They think their most redeeming value is in the entertainment of the moment.

"It's not the kind of music you sit down and

'Wow, man! I can't hear a thing. They played so loud I'm deaf.'

'Yeah, isn't that great?'

No . . .

think about," Gene hissed at me. "We're not trying to be deep. We're trying to be accessible."

"Who wants to pay $5 to hear somebody singing about their problems?" Paul asked. "When you get on stage you have to think about the audience and not yourself."

At least you have to give Kiss credit for this kind of interest in their fans, a dedication to the kids that Kiss were, themselves, not long ago. All four members are from Brooklyn and Queens, where they were weaned on teenybopper magazines and dreamed of becoming teen idols themselves.

Two years ago, when the band was first formed, they were just another one of those bad New York groups who were desperate for attention. You all remember Street Punk, Miami and the New York Dolls? Well, Kiss is the one that made it.

They met through ads in a music paper, and, right from the beginning, they decided on using makeup and costumes and a black-and-silver color scheme. They had enough determination to promote their own dance concerts in New York, where a manager on the prowl for talent brought them to Neil Bogart, who was later to become the president of Casablanca Records.

Bogart believed that Kiss was on the road to stardom and liked the idea of combining deafening rock with weird special effects. He signed them to a record deal and bankrolled all their equipment, which didn't make them popular with other bands that were struggling along without cash, a record label and the tremendous publicity hype that Bogart started.

Because a lot of rock musicians consider these newcomers spoiled brats, the newcomers face a lot of sabotage during concerts. Spiteful roadies from other groups unplug their amplifiers or break their elaborate equipment. "It's a classic case of sour grapes," Paul said. "A band who's been around for years is headlining, and then Kiss shows up with seven tons of equipment and effects. It doesn't make them happy. We're a difficult act to follow."

"Difficult" is an understatement. Aside from the shock of seeing their bizarre costumes, the fire effects that are making them famous are astonishing. Most of it happens during a number called "Firehouse." It begins with a few flashes of fire, and then builds to a point where almost the entire stage is covered with flames, smoke and flashing beacons with sirens wailing. For a climax, Gene holds a torch to his mouth and spits fire all over the stage as the band sings "Set My Soul on Fire."

One Gory Moment

At other times in the show the band members toss themselves around like madmen in a padded cell, and, at one point, Gene begins a number by drooling a river of blood. (He says it's real chicken blood, too.) Gene's bloody spout is the goriest moment I've ever seen on any stage, and it has a distasteful sharp edge to it that Alice Cooper never came close to.

"All these critics come and see us and give us bad reviews," Gene said, "but what they don't say is how much our fans like us. We make them forget everything that's ever happened to them before. They get up and dance and have fun, and, in the end, that's all that really matters."

That may be true for Kiss and for a lot of their fans, but not for me. Really good rock and roll is more than just an escape. Paul tells a story that really sums it up. After a concert he was wandering around without his makeup, and nobody knew who he was. He overheard two young fans talking to each other.

"Wow, man!" one of them said. "I can't hear a thing. They played so loud I'm deaf."

"Yeah," said the second. "Isn't that great?"

No. They have a new album out called "Hotter Than Hell." It's as good as their last one. The music is unusual. And, yes, their fans love them.

drunk, however," laughs Gene.

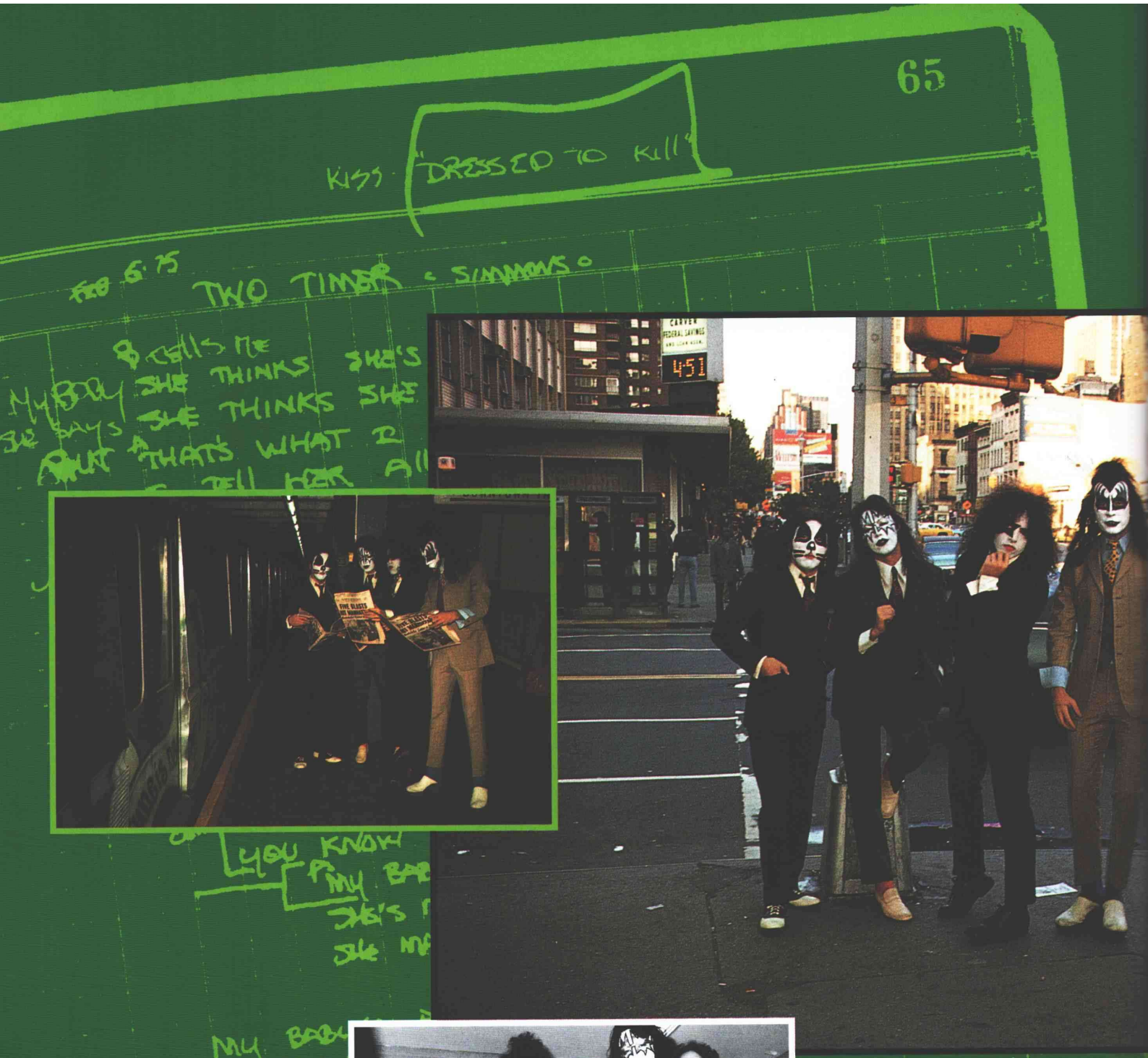
That explains the craziness depicted on the back of *Hotter Than Hell*. As for the front cover, its origins are equally as disturbing.

"When we got to L.A., we all rented cars and were feeling pretty good about things," says Gene. "Now, it's no secret that Ace liked to drink now and then, and one day he decided to go all the way up in the hills in Hollywood, and speed down the hill to see how fast he could make this one really sharp turn at the bottom. He made it a few times, and eventually smacked into a telephone pole, cut his head open and got stitches."

"When it came time to do the photo shoot for the cover of the album," continues Paul, "we actually had to do two. In the first one, Ace's head was turned to the side so you couldn't see his stitches. But that didn't look good. So we had to do another session. But Ace could only paint one side of his face in make-up because of the stitches, so we shot it with his face only half made up, then super-imposed one side of his face onto the other side to make it look like his whole face had make-up. That's the way that album cover is to this day."

With that bit of photographic trickery, the cover was complete. Or was it? When the band actually saw it, just prior to the album's release, they were shocked to see Japanese writing scattered about the cover.

"It was Norman's idea to do it, and we knew nothing about it," says Gene. "But we couldn't make heads nor tails of it because it was such a departure

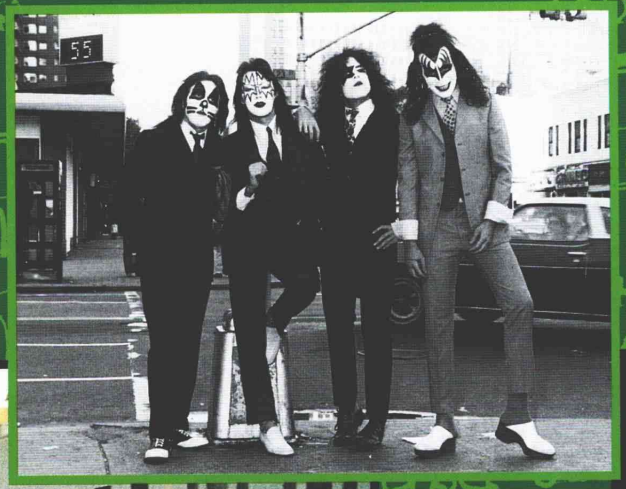


from the first album cover. We really didn't know if it was cool or not."

"I think the reason Norman and his art director, John Van Hamersveld, did it was because they were making the association between our make-up and Kabuki," says Paul. "But we never made that connection. And Japan took an immediate liking to us because they thought we had done it as a special acknowledgment to the Japanese fans — but we didn't have any yet! We had nothing to do with it, but it gave us tremendous inroads into Japan."

Hotter Than Hell was released nationwide on October 22, 1974, just eight months after their debut. Why so soon? Simple — it was a blitz, an onslaught, an all-out assault on the public's senses. They band knew the world wouldn't take to them right away — the game plan was to shove themselves down everyone's throats until they could no longer escape the power of KISS.

Like Kiss, Hotter Than Hell failed to catch on in the mainstream, although the 100,000 or so rabid fans the band had acquired with their first album quickly ran out and scooped up the second KISS offering. The sporadic touring the band had begun a year or so earlier continued after the release of Hotter Than Hell, and the band once again found themselves touring with any and every band imaginable.



"We were able to jump on a few tours in between doing our own dates," says Gene. "We played with Rory Gallagher, Wishbone Ash, Rare Earth — anyone that would have us. And the tours would never last more than a couple of dates because no one wanted to keep playing with us. We were forced to headline our own shows. At that time, we also took Rush out with us as a support act, which was their first American tour."

"At that point, we were still a club band," says Paul. "We were headlining more, but we were just headlining clubs. Nothing had really changed for us yet — the foundation was still being built."

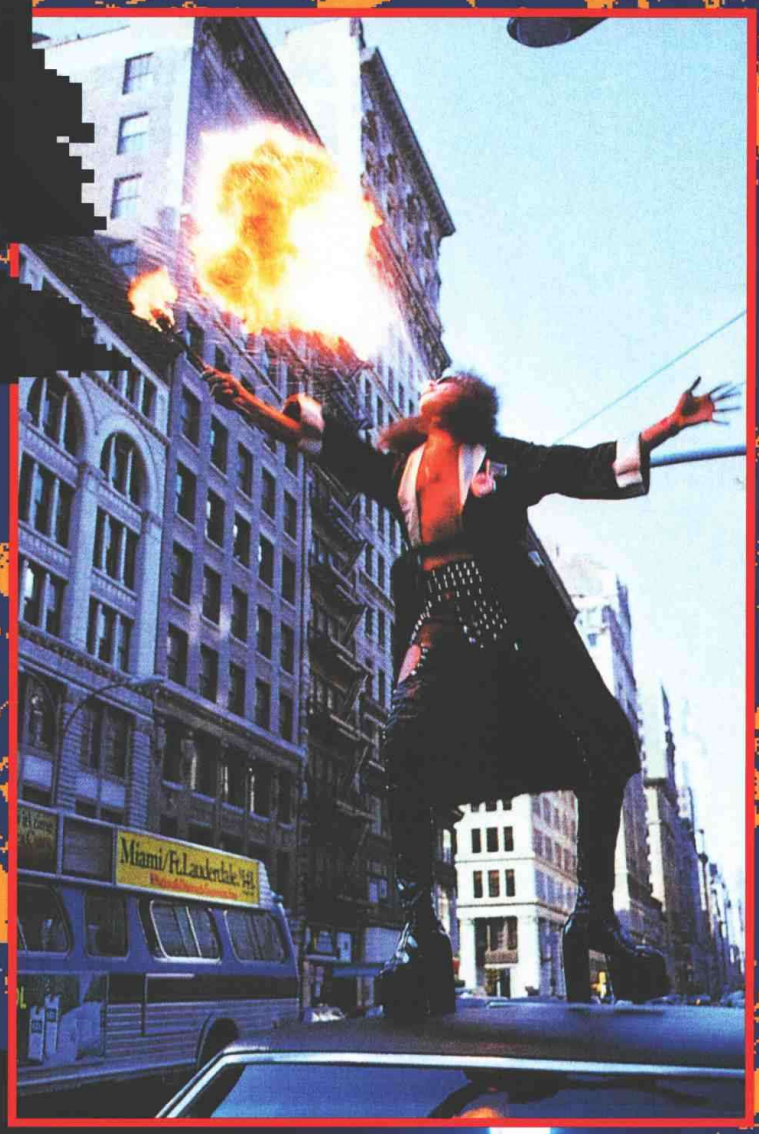
"There was no heavy metal scene at that time," says Gene. "There was none of the groupings of genres and separations of musical styles that exist today. It just didn't matter who you played with."

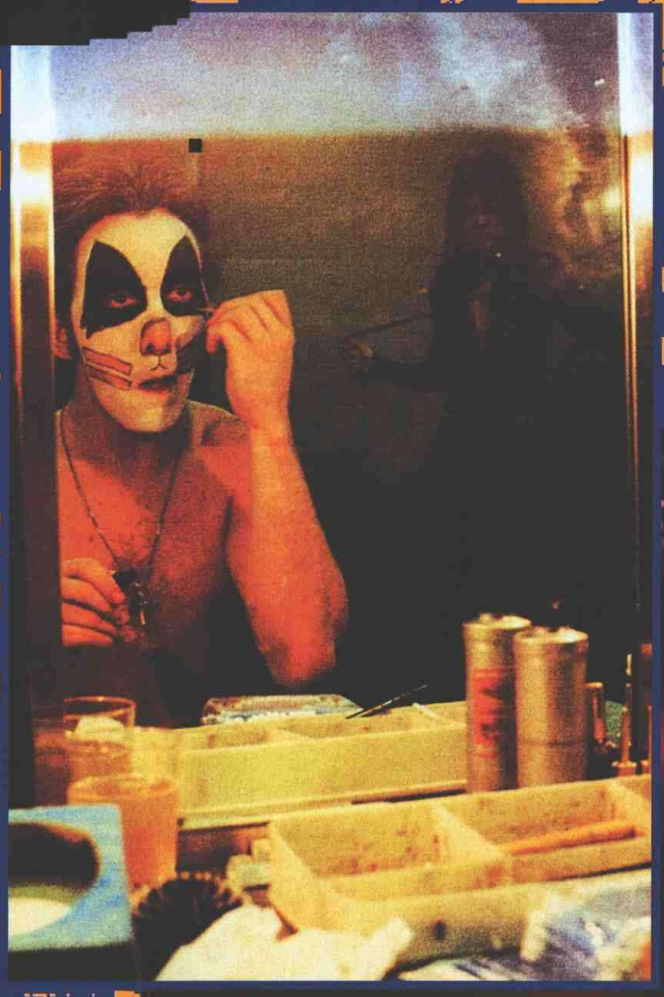
"If a band was popular, you played with another band who was popular," adds Paul. "You could just as easily see a bill featuring KISS, Reo Speedwagon and Chris Jagger — and the three would be playing totally different types of music. We didn't care who you were or what you sounded like — if there were people there, it was worth doing."

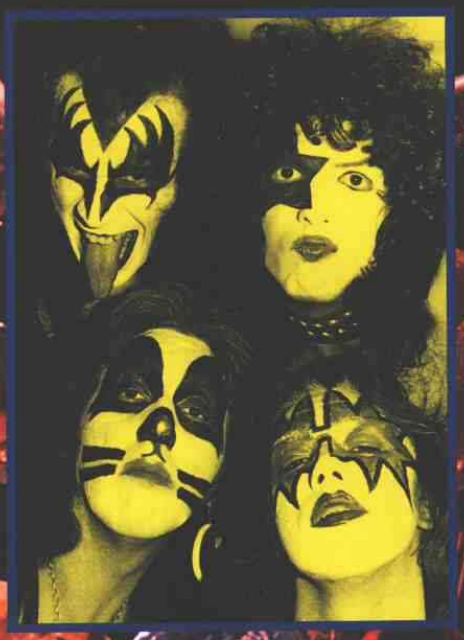
Willing to play anywhere, anytime on any stage, KISS often found themselves on a bill with an act that stretched far beyond the realm of rock n' roll.

"At one point we played a theater in Wilkes Barre, Pennsylvania," says Paul. "And we had no support band — we had a magician. This poor guy was out there riding a unicycle while people in the audience were throwing money into the spokes. We even had comedians open for us — and believe me, it's every comedian's nightmare to open for a rock band. But it didn't matter who we played with — it was just one more vehicle to get us to the stage."

"My first experience shooting KISS was in March, 1975, at the Beacon Theater in New York City. I was attending college on Long Island and studying photography, and I brought with me to the show a simple camera, two lenses and some black & white film. And I basically just lucked out. I got some great shots from the balcony. After that, I went to a show at the Calderon Theater in Hempstead, New York, and I bumped into both Paul's parents and Lydia Criss. I showed Lydia some of my photos from the Beacon, and she took them backstage and showed the band. I was such a fan that later I was thrilled to hear that the band liked my work. Things began to mushroom from there and they invited me to other shows and let me shoot. But I was just a kid, and they continued to fly in the big-time photographers like Fin Costello, Bob Gruen and Barry Levine — so it was a real thrill to be allowed to shoot. Finally, when the band put together their first tour program in 1976, one of my pictures ended up on the cover. It was a great thrill, and one of my first real big breaks." —
Chip Rock Dayton, photographer



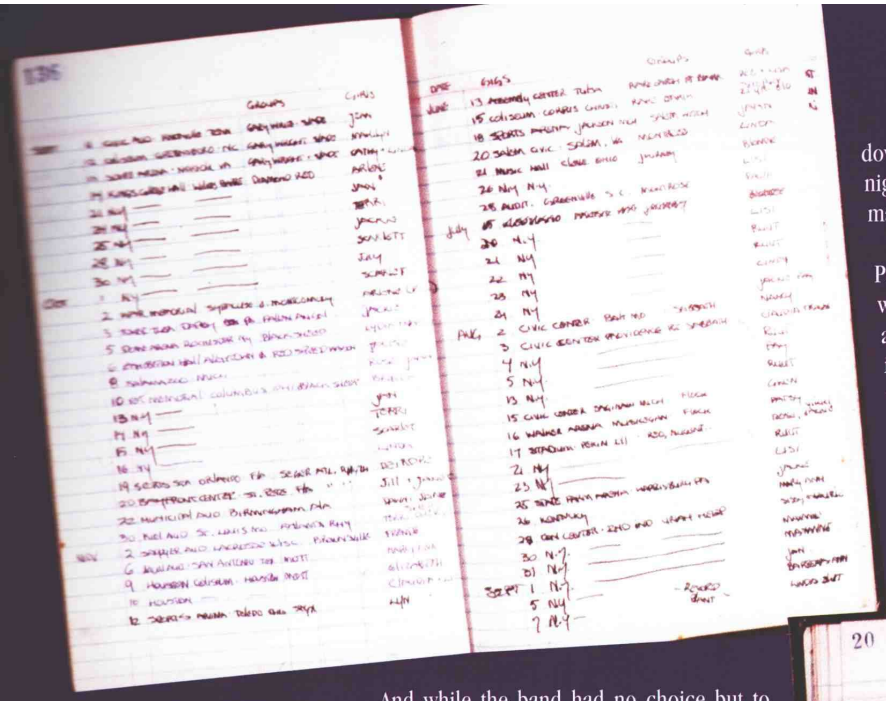




Paul loved his guitars, especially his flying V. He used to play the damn thing on his shoulder, like a violin and still made it sound like he was pounding away at it.

Part of the heartbreak of loving something, is when it's gone. More than one of Paul's guitars have disappeared.

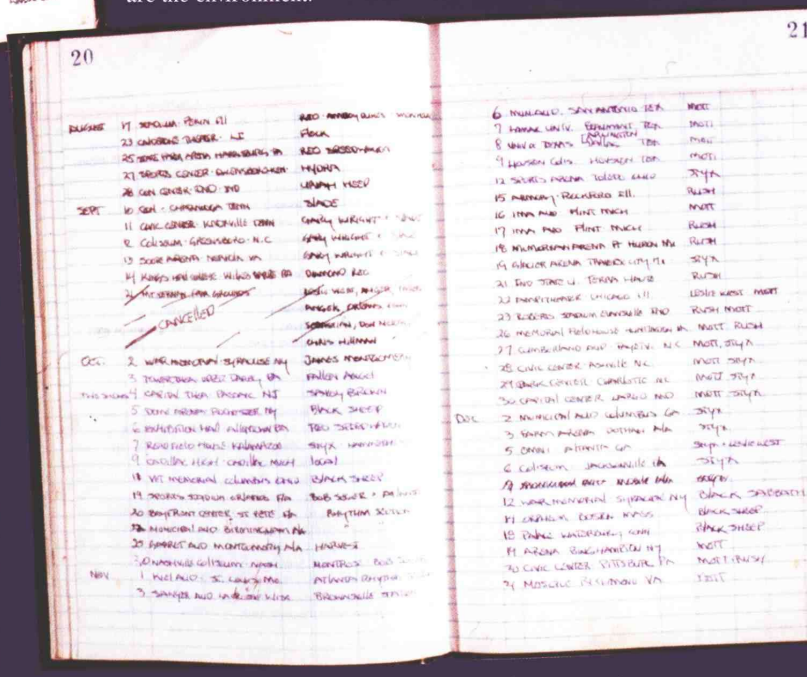
Someone out there has one of these flying V's. But it will always belong to Paul Stanley.



down like a steamroller" attitude the band possessed on stage night after night was very much in effect when KISS appeared in magazines.

"When we did interviews, people's jaws would drop," says Paul. "But we weren't saying anything to shock people — we were saying what we truly believed. They either looked at us with a tremendous sense of admiration, or they were completely infuriated. We didn't give a shit about them, and we certainly weren't intimidated or frightened by them. We looked at journalists as a meal.

"I look back at some of those interviews we did in those days, and I wish I had balls that big today. I can remember Circus magazine asking me some kind of question about the environment, and I said, 'Fuck the environment, man. We are the environment.'"



And while the band had no choice but to accept each and every invitation to perform live, there was no denying that the plan was working. Evenings like New Year's Eve on '74/'75 made that very clear.

"On New Year's Eve of '74/'75, we headlined the Nassau Coliseum out on Long Island, which held around 17,000 people, and Blue Oyster Cult opened for us," says Gene. "The year before, we were fourth on a bill, opening for Blue Oyster Cult in a hall that held 3,000."

By now, newspapers and music magazines were beginning to feel the heat being generated by this raging inferno of a rock band from New York City known as KISS, and the band's media exposure began to increase. Almost every rock magazine on the newsstands had some mention or blurb about KISS, but no magazine had yet to realize the sudden impact that could be achieved by splashing Gene, Paul, Ace and Peter across the pages in a lengthy, full-color spread. Until one day when a popular men's magazine went out on a limb and embraced KISS with open arms. Paul remembers it well: "One of the very first magazine spreads we did was something Bill Aucoin set up for us," says Paul. "We were very excited about the whole thing, and we took photos and did interviews. But we had no idea what magazine it was for. Turns out it was a gay magazine called Mandate. [laughs] There we were, looking like rock stars, and everyone else in the magazine was posing nude with

"It's hard to sit here and figure out what it was about our personalities that made us say the things we said," adds Gene. "When you read those interviews, they have tremendous impact. And none of us ever sat down and said, 'Okay, how do you do an interview?' No one studied it — we just did it. We were talking from our hearts, and most certainly from our balls."

One magazine that had always supported KISS, even before the band was signed, was a semi-popular publication out of New York called Rock Scene. Editor Lisa Robinson had already written numerous stories about KISS when, in February of 1975, she did something that no other national rock magazine had dared to do — she put KISS on the cover of Rock Scene.

"Lisa would always pay attention to cool New York bands, even those who didn't have a record deal yet," says Gene. "Seeing ourselves on the cover was a very bizarre experience. I remember looking at it on the newsstand for a very long time before I actually bought it. I took it home and put it on the table in my mother's kitchen, and somehow it looked different than it did on the newsstand. Usually I'd bring home magazines with Hendrix or the Stones on the covers, and now it was us on the cover. It was almost surreal."

It might have been an experience right out of the "Twilight Zone," but still there was no question about it — their painted faces belonged on magazine covers, screaming directly at people who walked by news-

dicks down to their ankles or smoking a pipe with a hard-on."

Magazine and newspaper interviews became more frequent as KISS continued to tour, and the band had no trouble responding to a journalist's grilling. In fact, the same "Get in our way and we'll run you

stands every day, making sure they took notice.

"When we saw that cover, it felt great," says Paul. "But I have to say that, very early on, I was looking at things like that as though they were meant to be and that it was all part of the plan and part of the journey. Everything that happened was another part of this story that we were actually living. Later on, when I would go to a newsstand and see that every magazine had us on the cover, I would think, 'Yeah — this is the way it's supposed to be. We're KISS.'"

And still the touring continued. KISS, who hadn't experienced anything beyond the asphalt of New York City until only a year ago, had now found a new home — the road.

"In those days, when we toured, we were never able to go home," remembers Paul. "We must have toured for 10 or 11 months a year, and our only time off was spent recording albums. We rarely went home, and never had more than a day or two off. We worked hard, and it was exhausting."

Beyond spreading the word of KISS across the country and turning young rock fans into devoted KISS zombies, touring was also a way for the band members to learn just who exactly was behind all that make-up. Who were these guys they shared car rides, hotel rooms and concert stages with? The answers became more and more clear as time went on — usually surfacing in the strangest ways.

"It was an off day in the middle of the tour," explains Gene. "This was when Ace and I were rooming together on the road. I was gone all day with some girl, and when I came back to the hotel that evening I said to Ace, 'I'm going downstairs to the bar to hang out. Do you want to come along?' And by that point he was absolutely blasted, and he said, 'No man, I'm gonna stay up here and relax for a while. I'll join you in about an hour.' So I went downstairs, and after a few hours I tried calling the room to see what happened, and there was no answer. Finally I got really nervous and called our road manager, Junior Smalling. So we, along with a couple of other guys in the crew, ran up to the room and started banging on the door. Ace wouldn't answer the door, and all we heard inside the room was the sound of water running and music blasting. Junior broke through the door, and we found Ace with a towel wrapped around his head, soaking in a hot tub with running water, and his nose was about a half inch from the water — and he was completely unconscious. If we hadn't showed up when we did, he would have drowned. We took his nude body out of the water and put him in bed, and he never regained consciousness throughout the night."

"The next morning," continues Paul, "we were all downstairs and Ace said to us, 'I stayed in last night. What did you do?' He had no re-collection of what had happened, and when we told him, he said, 'You're kidding! I don't remember a thing!'"

Incidents like this became more and more frequent as time went on, usually a result of Ace drinking himself into oblivion. But in no way did this affect Ace's status as a member of KISS (at least not until later

BY POPULAR DEMAND EXTRA SHOW ADDED AT 11:00PM
KISS
JO JO GUNNE FRIDAY, MARCH 21-7:30 PM BEACON THEATRE
TICKETS $6.50, 5.50, 5.00 AVAILABLE AT THE BOX OFFICE BROADWAY & 74 STREET, AND AT ALL TICKETRON OUTLETS—CALL 541-7290.

on). Ace drank heavily and was an overall bizarre personality, but that's what made him Ace Frehley — and the rest of the band accepted this from the minute they hired this crazy kid right after he stormed into the loft wearing one red sneaker and one orange sneaker.

"Ace exhibited some very strange behavior, even early on," explains Gene. "He and his friends would buy Nazi officer uniforms, and they would make video tapes of themselves saluting Hitler, totally drunk and laughing their heads off."

"Or, he and his friends would go to Yonkers, where they would take weather balloons and put them over their heads with lights in them, and come out of the woods like creatures from outer space when cars drove by," continues Paul.

"At one point, Ace started carrying a little tape recorder around with him," recalls Gene. "And he would tell jokes into the tape, play it back for himself, and burst out laughing."

"And not only would he listen to his own jokes and laugh," adds Paul, "but he'd also mouth along while he was playing it back. Like he was lip-syncing to his own jokes.

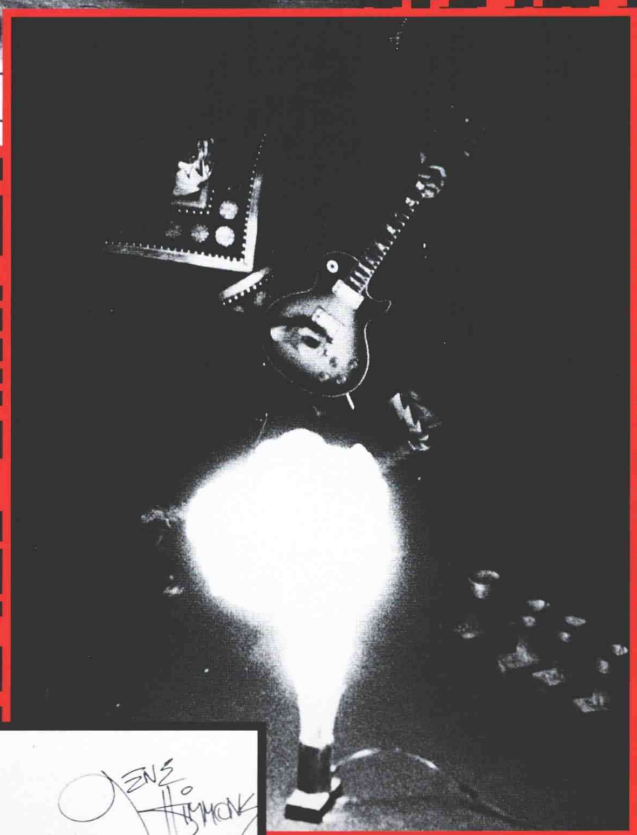
"Ace also made up his own words and his own phrases. He'd walk over to you, look at you and say, 'thirteen.' And you'd go, 'What?' And he'd go, 'thirteen.' And then he'd shrug his shoulders, stick out his tongue and walk away."

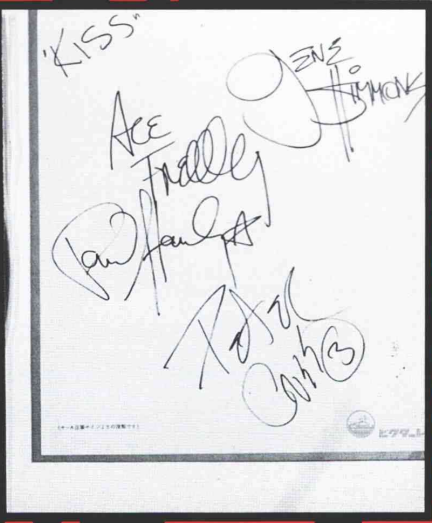
Yeah, Ace was a character — but really no more so than Paul, Gene or Peter. He just expressed himself in more eccentric behavior than his bandmates. The bottom line was that he was as important to the KISS sound as anyone else in the band, and his behavior was what made him unique.

"Even with all of Ace's craziness, it was never done in a malicious way toward anybody else," says Gene.

"And it was never done to get attention, either," adds Paul. "In fact, Ace spent a lot of his time alone. Sometimes, when we were on tour, Ace would put a

We loved playing together. No matter what went on that day — whether we were angry at each other, or were tired from staying up the night before . . . none of it mattered. When we played together, we became one.

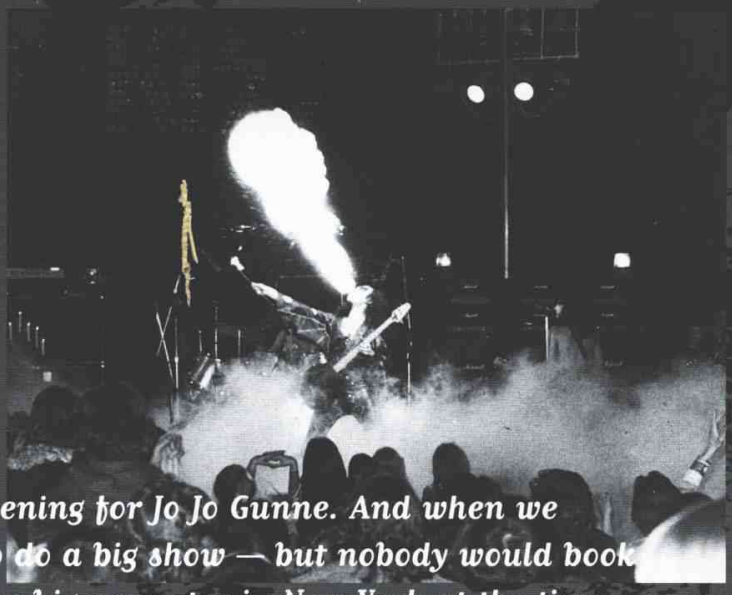




towel along the bottom of his hotel room door so no light shined through, and lock himself in the room for the entire day."

As the Hotter Than Hell tour continued, KISS continued to pack small theaters and clubs and further stake their claim as the nation's most exciting and dangerous rock n' roll band. But as far as Neil Bogart was concerned, it wasn't enough. Hotter Than Hell's run on the charts had stalled, and response to the single "Let Me Go, Rock 'N Roll" was lukewarm at best. The solution was simple — get the band off the road and send them back into the studio to record another album; their third in a little over a year.

"We were playing the Santa Monica Civic Auditorium with Jo Jo Gunne and Yesterday & Today, who later became Y&T," says Paul. "Neil Bogart came backstage after the show and said, 'Hotter Than Hell isn't selling any-



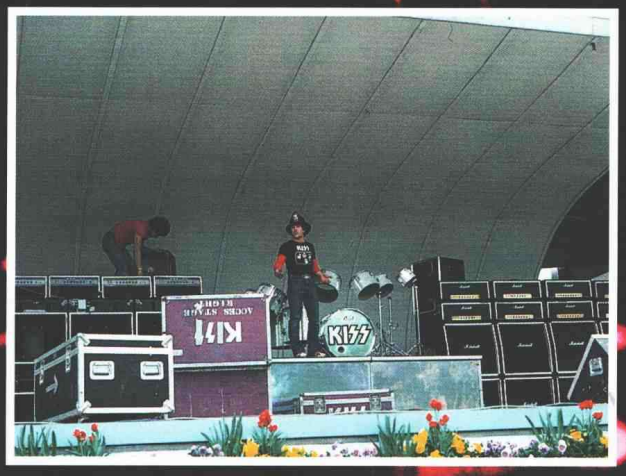
"We were out on the west coast touring, opening for Jo Jo Gunne. And when we came back home to New York we wanted to do a big show — but nobody would book us. They said we weren't big enough yet. The big promoter in New York at the time was Howard Stein, and he wouldn't book us. So we got another promoter named Ron Delsner to book us into the Beacon Theater, which seated about 4,000. Ron said that he wasn't confident in our ability to draw crowds, and that he wouldn't pay us to play the show — but he promoted it anyway, and it sold out immediately. In fact, we had to play a second show the same night because we didn't have enough time to play another date. Our opening act that night was Jo Jo Gunne, the same band we opened for a month earlier in California." — Gene Simmons

more — you have to go back to New York and record a new album.' In essence, he was telling us to get on a plane the next day and go home to do another record — and we didn't have any new material prepared."

The pressure was on, and the band had to come up with an album's worth of material in a very short time. But having gone through a similar experience with Hotter Than Hell not six months earlier was enough to give the band a boost in their confidence as a collective songwriting machine.

"I knew that we could do it," says Paul. "When we did Hotter Than Hell, the band was like a boxer who had never made it past the tenth round. But once we did that album, we had now made it to the eleventh round and were still kicking ass, and then we knew that we could win the fight."

There was no time to wait for a spark or creativity or a flash of inspiration — they



Before we'd get on stage, Peter would usually be the one who'd cut us up. He'd go into this bizarre routine . . . start making up words, like "bloop" and "blova" and start spazing out . . . flailing his arms and kicking his legs out in all directions.

Peter was a funny guy.

needed songs, and they needed them fast. And so, in February 1975, the band entered Electric Lady Studios and went to work on its third album, Dressed To Kill.

"Basically, we would write a song just about every morning, then go in and record it in the afternoon," remembers Paul. "That's how we wrote 'Rock And Roll All Nite,' 'Rock Bottom' and 'Two Timer.' Literally, there were days when Gene and I would be in the studio writing, and Ace and Peter would come in later on and we'd say 'Okay, the song for today is...' And we'd all learn it on the fly and record it.

"There's a whole school of musicians who do albums every five years whenever they get inspired. We never subscribed to that crap. If you need a song, you go in a room, lock the door and don't come out until you have a song."

And while that system worked well enough to bring in such Dressed To Kill gems as "Ladies In Waiting," "Room Service" and "C'Mon And Love Me," ultimately the band fell short of achieving the ten songs needed for a full album. So, as they had done with Hotter Than Hell, they went back into their past and resurrected some older material.

"There's a reality to how much you're capable of writing in a short period of time," says Paul. "That's when 'Love Her All I Can' and 'She' came back. In a pinch, there was certainly nothing wrong with doing that, even though I've never been a big fan of bringing back old material. But we were under the gun, and we needed something."

In retrospect, each of the first three KISS albums were loaded with rock n' roll greats: from "Deuce" and "Strutter" to "Parasite" and "Watchin' You" to "Rock Bottom" and "She." But no song from the band's early years has stood the test of time and become as much a part of American culture as "Rock And Roll All Nite" — quite possibly the greatest all-time rock party song and the ultimate war cry for generation after generation of youth.

"Before we went in to record Dressed To Kill, Neil Bogart, who produced the album, suggested to us that we write some sort of an anthem," says Gene.

"He told us to write a song about what we believed in," adds Paul. "And I said, 'What do you mean?' And he said we needed a

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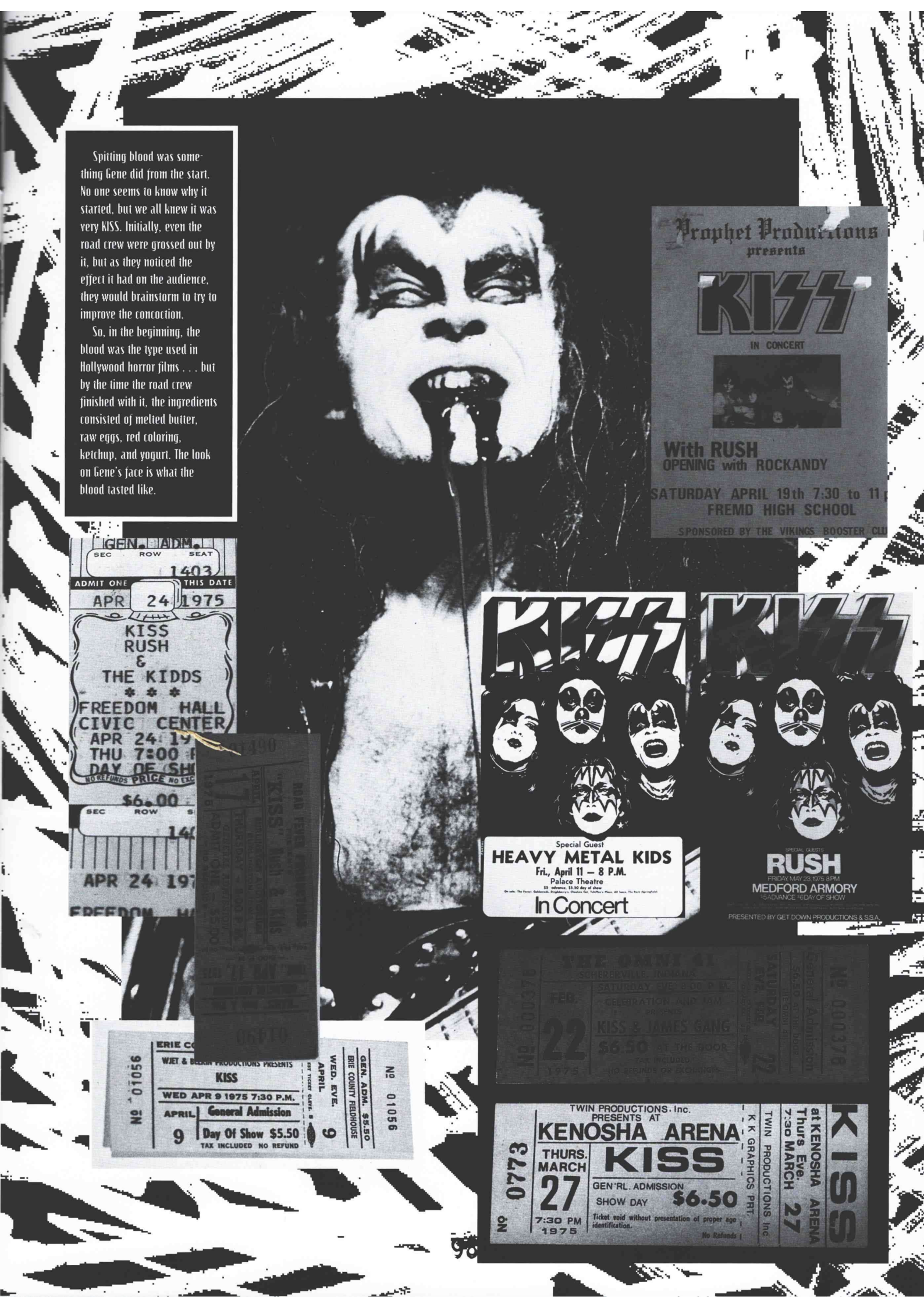
Spitting blood was something Gene did from the start. No one seems to know why it started, but we all knew it was very KISS. Initially, even the road crew were grossed out by it, but as they noticed the effect it had on the audience, they would brainstorm to try to improve the concoction.

So, in the beginning, the blood was the type used in Hollywood horror films . . . but by the time the road crew finished with it, the ingredients consisted of melted butter, raw eggs, red coloring, ketchup, and yogurt. The look on Gene's face is what the blood tasted like.



song like Sly & The Family Stone's 'I Wanna Take You Higher' — something that our fans could rally behind. So we said, 'Oh — okay.'"

"Neil also suggested that we shouldn't sing our normal harmony parts on 'Rock And Roll All Nite,' but that we should have a whole gang of people just singing the chorus freely," continues Gene. "So whoever was around the studio at that point came down and sang on the chorus — everyone from Peter's wife, Lydia, to the guy who lived next door to the studio. It was something we had never done before, and it was also the first time other people had been allowed to participate in the recording of one of our albums."

But what's most interesting about "Rock And Roll All Nite" is that, while the band was writing and recording it, no one realized just how special a song it was.

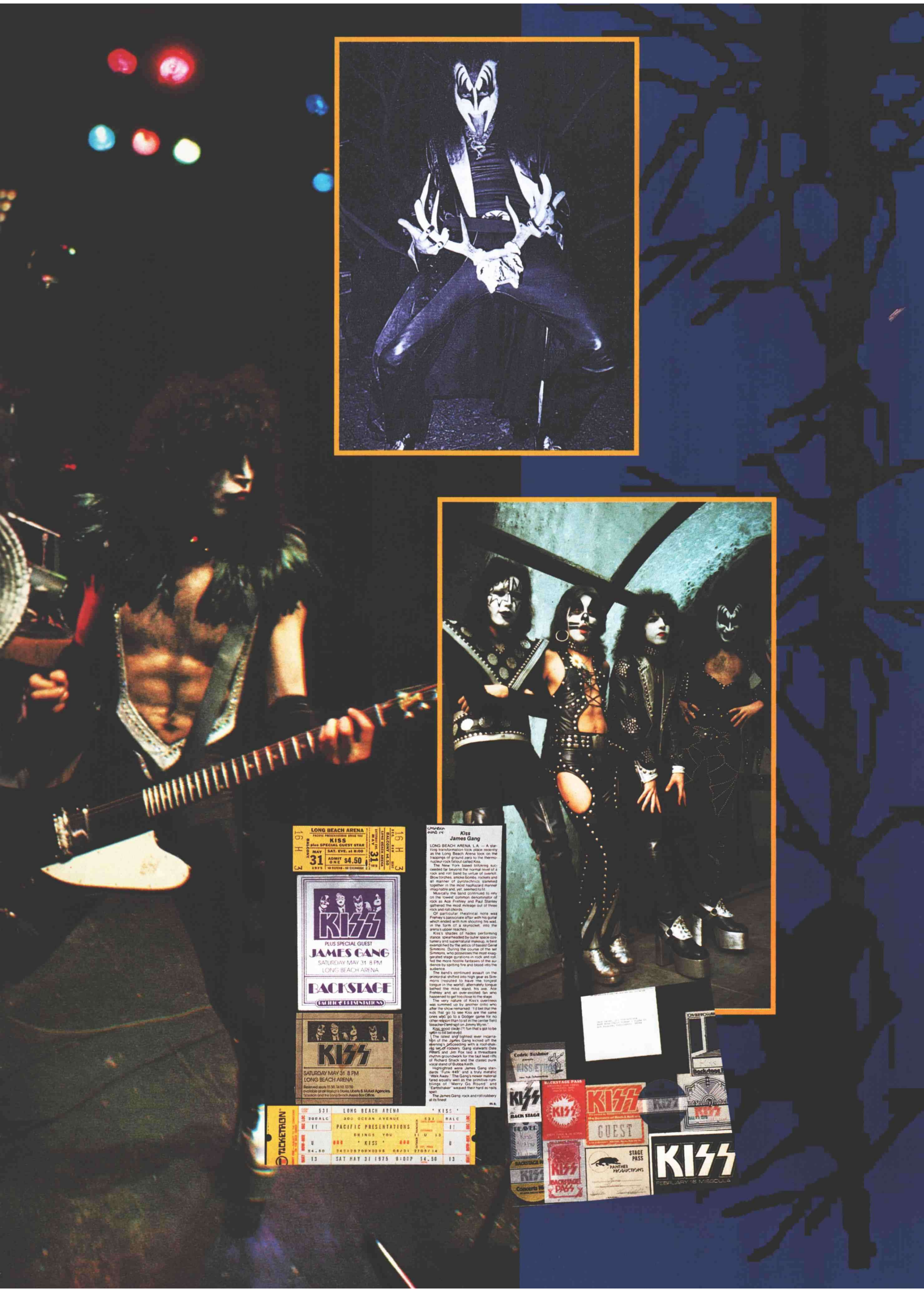
"I don't think we were impressed with it at first," says Paul. "We thought it was an okay song, but not much more than that."

"I remember thinking there were other songs on that record that were much more interesting," adds Gene. "Like 'Two Timer' and 'Rock Bottom.'"

But after the album was finished and the band went back on tour, they threw "Rock And Roll All Nite" into the set and watched as it quickly became the highlight of the show, night after night.

"It's funny because 'Rock And Roll All Nite' really didn't become 'Rock And Roll All Nite' until you heard the audience sing along and react to it," says Gene. "It's like when a politician or the Pope makes a soul-stirring speech — it really doesn't have any impact until you do it in front of a ton of people. Some things are meant for a lot of people, and 'Rock And Roll All Nite' is one of them."

Compared to the covers of Hotter Than Hell and Kiss, Dressed To Kill featured KISS in a very unusual setting. The New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KISS
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Kiss
James Gang
LONG BEACH ARENA, L.A. — A startling transformation took place recently as the Long Beach Arena took on the trappings of ground zero to the thermonuclear rock fallout called Kiss.
The New York based blitzkrieg succeeded far beyond the normal level of a rock and roll band by virtue of overkill. Blow torches, smoke bombs, rockets and all manner of pyrotechnics slammed together in the most haphazard manner imaginable and, yet, seemed to fit.
Musically the band continued to rely on the lowest common denominator of rock as Ace Frehley and Paul Stanley gathered the most mileage out of three rock and roll chords.
Of particular theatrical note was Frehley's passionate affair with his guitar which ended with him shooting his wad, in the form of a skyrocket, into the arena's upper reaches.
Kiss's shades of hades performing stance, spearheaded by outer space costumery and supernatural makeup, is best exemplified by the antics of bassist Gene Simmons. During the course of the set Simmons, who possesses the most exaggerated stage gyrations in rock and roll, fed the more hostile fantasies of the audience by spitting fire and blood into the audience.
The band's continued assault on the primordial shifted into high gear as Simmons (reputed to have the longest tongue in the world), alternately tongue bathed the mike stand, his axe, Ace Frehley and an over-excited fan who happened to get too close to the stage.
The very nature of Kiss's overtness was summed up by another critic who after the show remarked: "I'd bet that the kids that go to see Kiss are the same ones who go to a Dodger game for no other reason than to sit in the center field bleacher-hard spot on Jimmy Wynn."
Kiss, good clean (?) fun that's got to be seen to be believed.
The latest and tightest ever incarnation of the James Gang kicked off the evening's proceeding with a roof-shaking set of rockers. Gang stalwarts Dale Peters and Jim Fox laid a threadbare rhythm groundwork for the taut lead riffs of Richard Shack and the classic punk vocal stand of Bubba Keith.
Highlighted were James Gang standards "Funk-#49" and a truly metallic "Walk Away." The Gang's newer material fared equally well as the primitive rumblings of "Merry Go Round" and "Earthshaker" weaved their hard as nails spell.
The James Gang: rock and roll robbery at its finest.
Cedric Fashner
KISS ETTO
BACKSTAGE PASS
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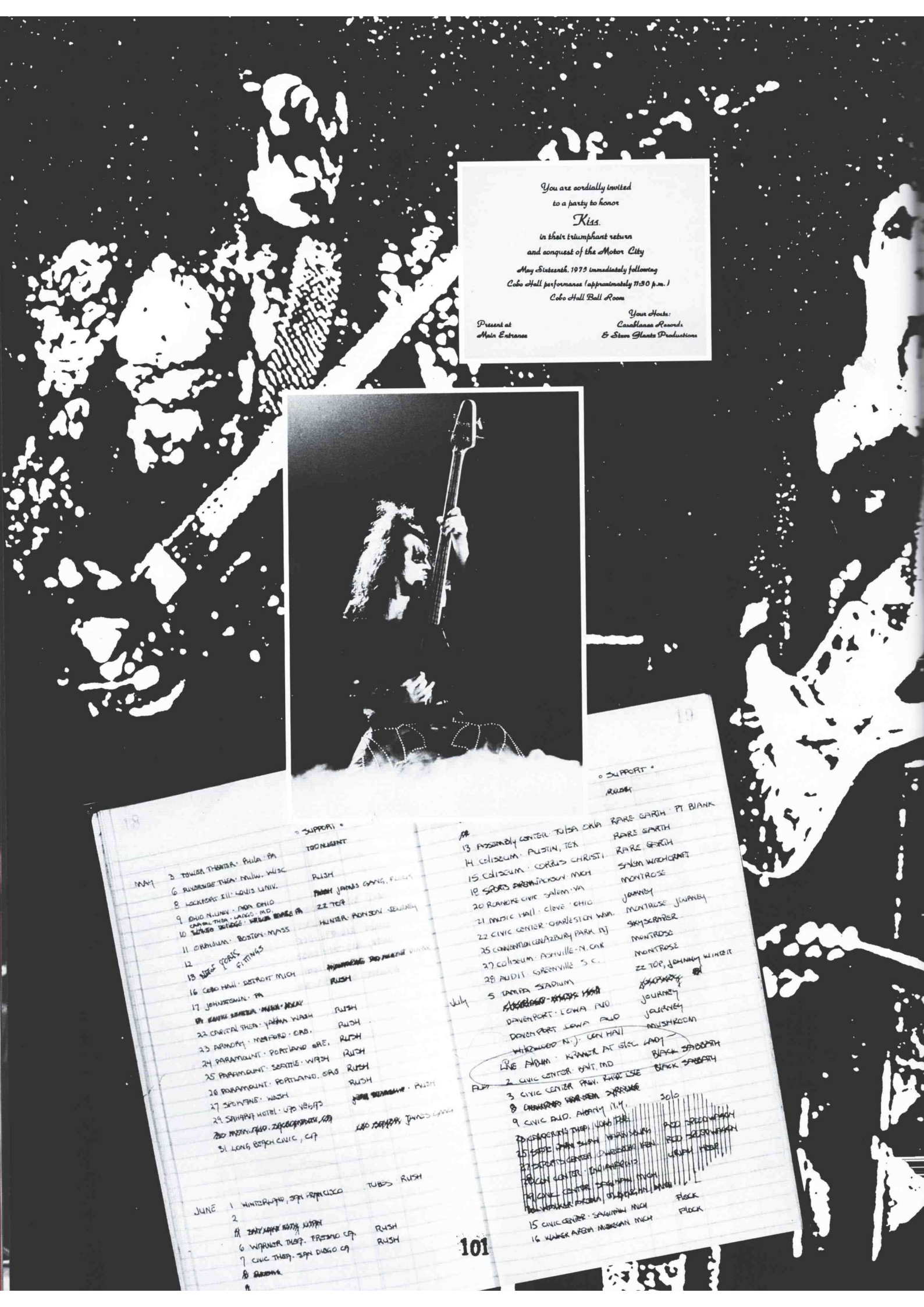
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10 CAPITAL THEA · LANGO · MD.
22 TOP
11 ORPHEUM · BOSTON · MASS
HUNTER · RONSON · JOURNEY
12
13 STATE FORTS FITTINGS
16 COBO HALL · DETROIT MICH
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17 JOHNSTOWN · PA
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25 PARAMOUNT · SEATTLE · WASH
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26 PARAMOUNT · PORTLAND, ORE
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27 SPOKANE · WASH
RUSH
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31 LONG BEACH CIVIC, CA
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TUBES · RUSH
2
6 WARNER THEA. FRESNO CA.
RUSH
7 CIVIC THEA. SAN DIEGO CA
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22 CIVIC CENTER · CHARLESTON WVA.
MONTROSE JOURNEY
25 CONVENTION CEN AZBURY PARK NJ
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27 COLISEUM · ASHVILLE · N. CAR
MONTROSE
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MONTROSE
July 5 TAMPA STADIUM
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BLACK SABBATH
3 CIVIC CENTER PROV. RHODE ISLE
BLACK SABBATH
9 CIVIC AUD. ALBANY N.Y.
SOLO
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Kiss
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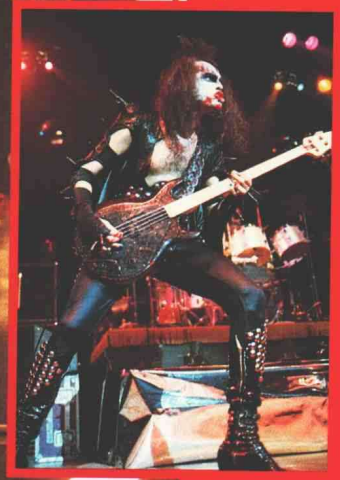
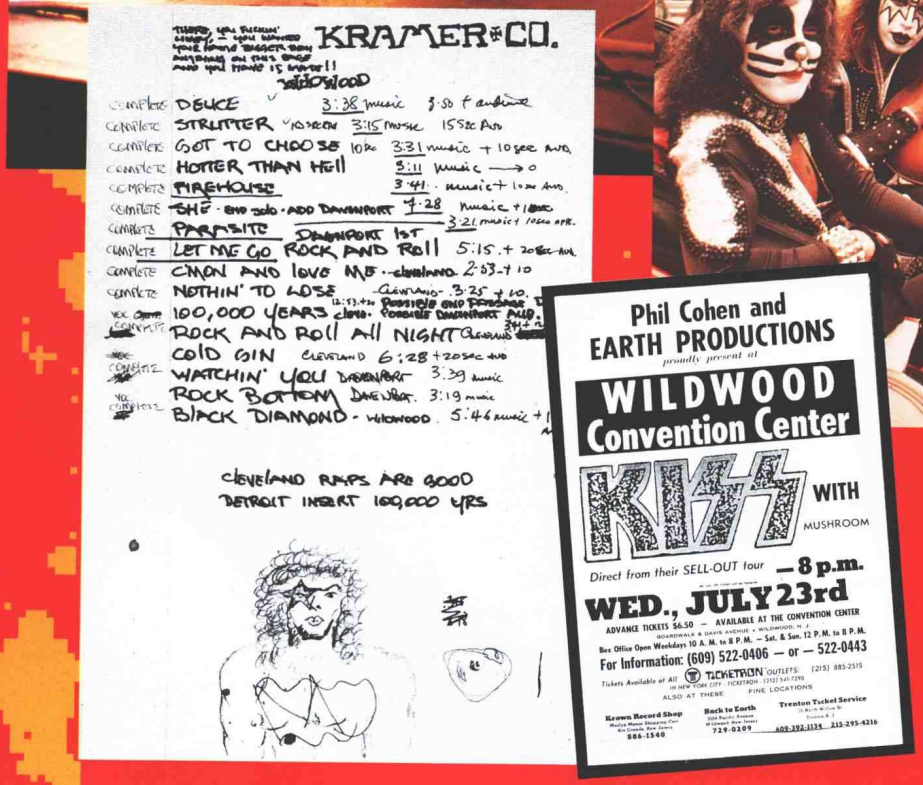
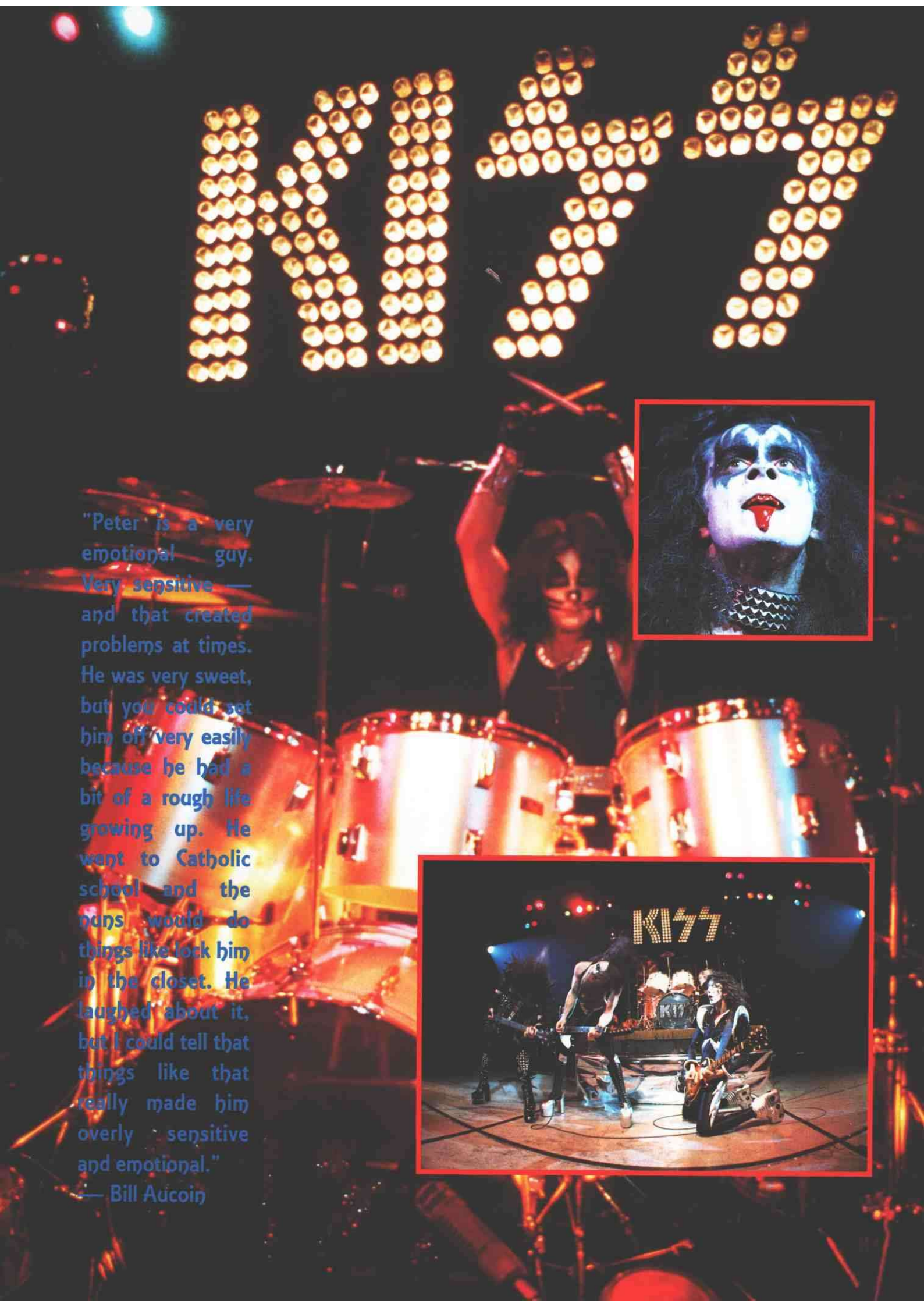




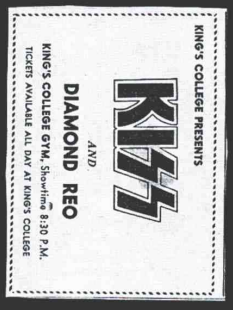
York City street corner on which they stood so casually, wearing suits and dress shoes (and full make-up, of course), was as strange a locale as they had ever been photographed in. In fact, it was so damn normal that, for KISS — who had already become the masters of outrageous photo shoots — it was positively surreal.

"That whole thing was a very bizarre experience," recalls Gene. "It started off with a comic strip that Sean Delaney had created with Creem magazine. Now, Creem was a magazine out of Detroit that had already begun to pay a lot of attention to KISS, and we were big, big fans of the magazine back then. The comic strip had these four guys in suits and ties who would go into phone booths and come out as KISS! So we needed to take photos of us looking like the comic strip characters, and we had to dress up in Bill Aucoin's clothing because none of us owned suits or shoes. We went out with a very hip photographer named Bob Gruen to a street corner in the city and did the shoot, and we liked the pictures so much that we used one of them for the cover of Dressed To Kill."

"It was like one-size-fits-all



"Peter is a very emotional guy. Very sensitive — and that created problems at times. He was very sweet, but you could set him off very easily because he had a bit of a rough life growing up. He went to Catholic school and the nuns would do things like lock him in the closet. He laughed about it, but I could tell that things like that really made him overly sensitive and emotional."
— Bill Aucoin



September 11, 1975

Casablanca Records, Inc.
1112 North Sherbourne Drive
Los Angeles, California 90069

Gentlemen:

Please refer to the Agreement between us dated November 1, 1973.

This is to advise you that we hereby elect to terminate said agreement by reason of your several substantial breaches of the provisions thereof including your failure to timely and fully account to us for royalties due thereunder, and your having become insolvent.

Under the provisions of paragraph 23 of the aforesaid agreement we are entitled to a reversion of all right, title and interest in master recordings subject to the Agreement and we hereby demand immediate return to us of such master recordings. In addition, we hereby demand the assignment to us of all copyrights in musical compositions acquired by you pursuant to Exhibit "B" of said agreement.

You are further advised that negotiations between you and the individuals professionally known as "KISS" for the recording services of said individuals are hereby terminated and any offer or offers to contract with you for such services are hereby withdrawn.

If you have not complied with our aforesaid demands within one week from the date of this letter, we shall be compelled to instruct our attorneys to take such legal steps as may be necessary to enforce and protect our rights.

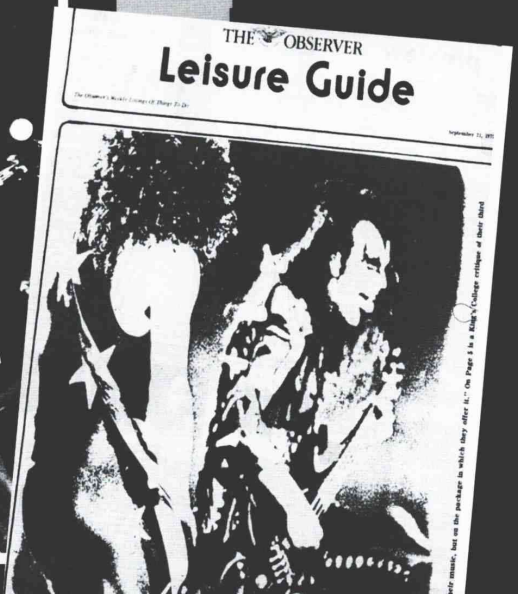
Nothing herein contained shall be deemed to be a waiver of any of our rights.

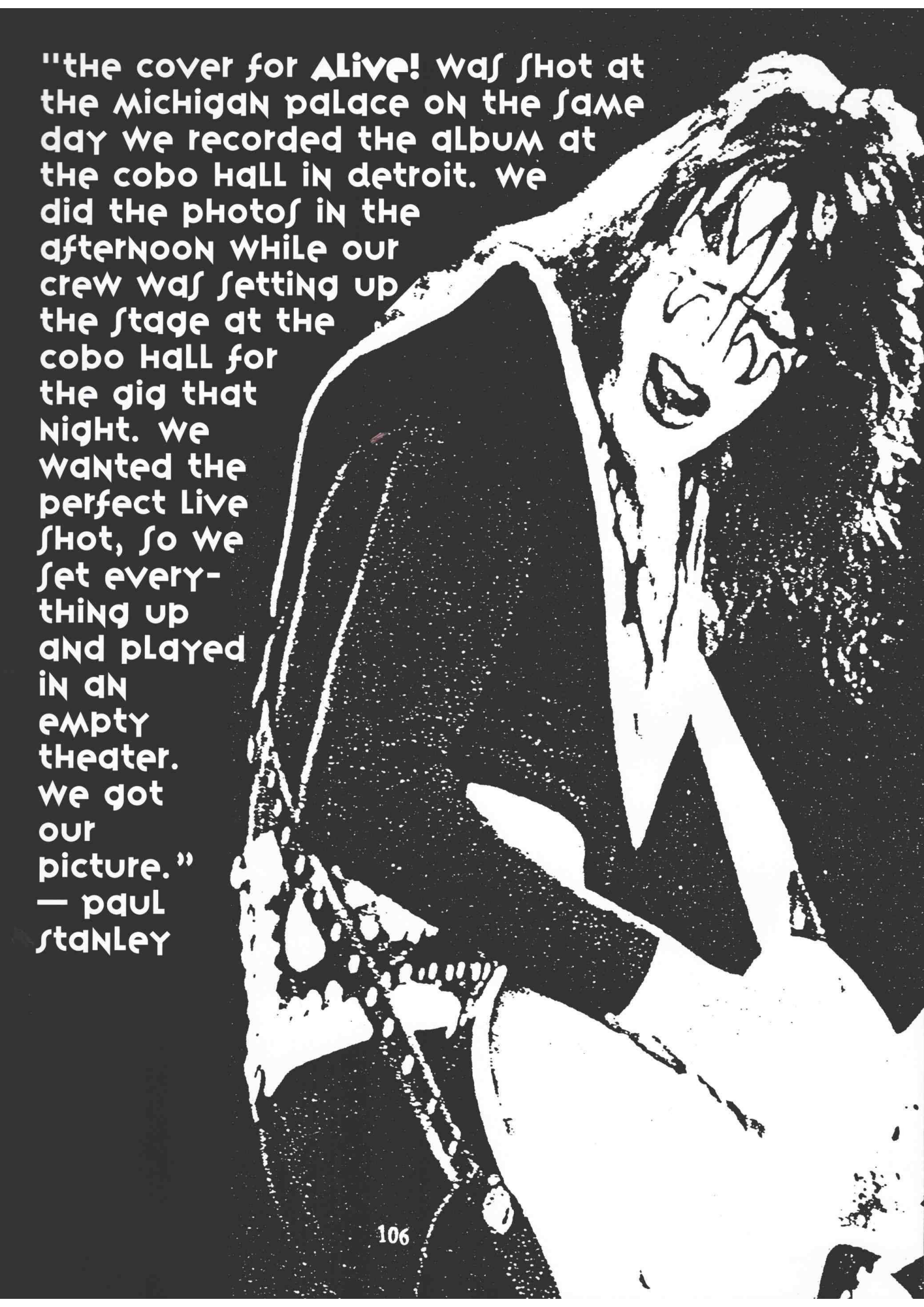
Very truly yours,

ROCK STEADY PRODUCTIONS, INC.

By

Certified Mail,
Return Receipt Requested



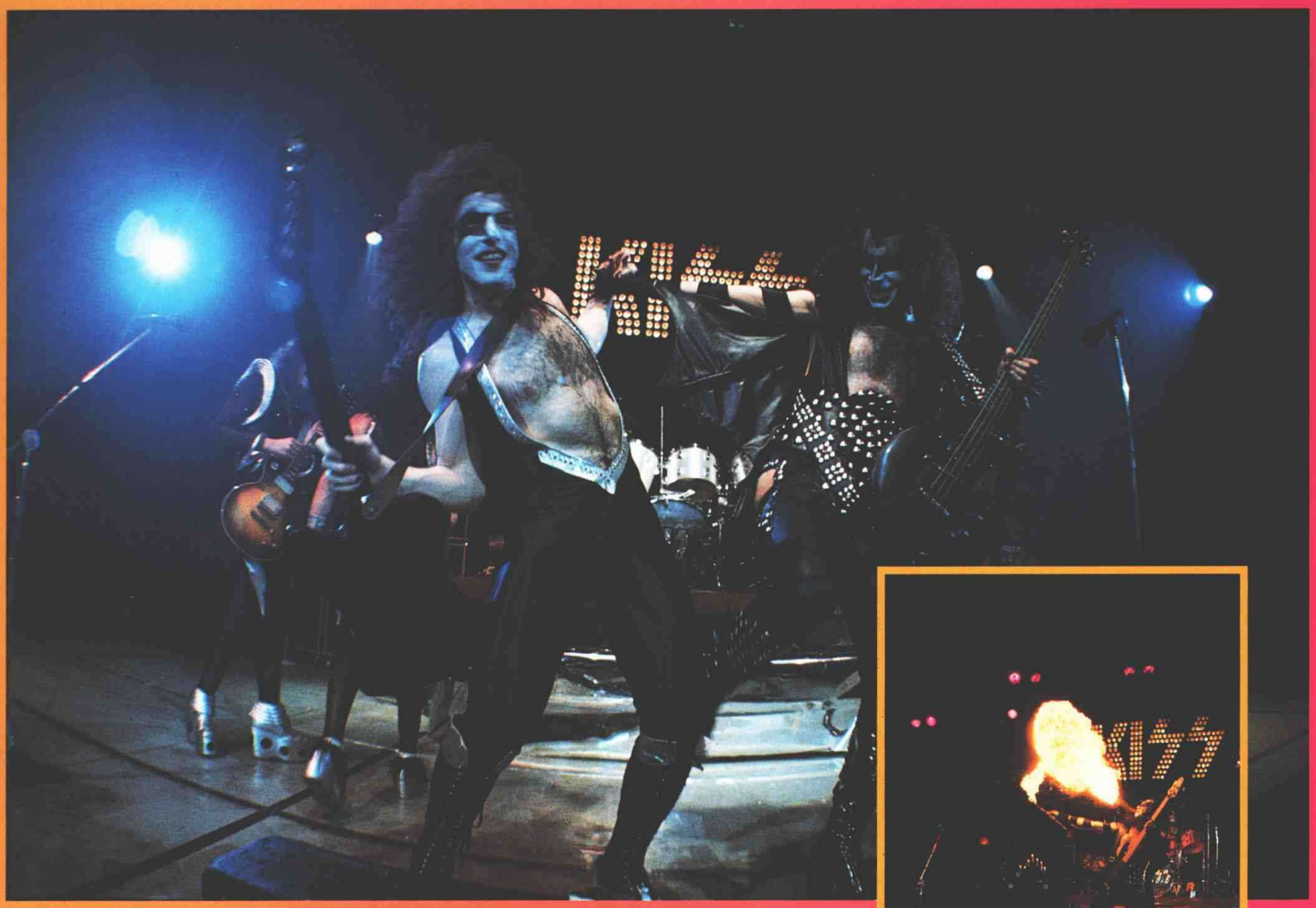

"the cover for **Alive!** was shot at the michigan palace on the same day we recorded the album at the cobo hall in detroit. we did the photos in the afternoon while our crew was setting up the stage at the cobo hall for the gig that night. we wanted the perfect live shot, so we set everything up and played in an empty theater. we got our picture."
— paul stanley

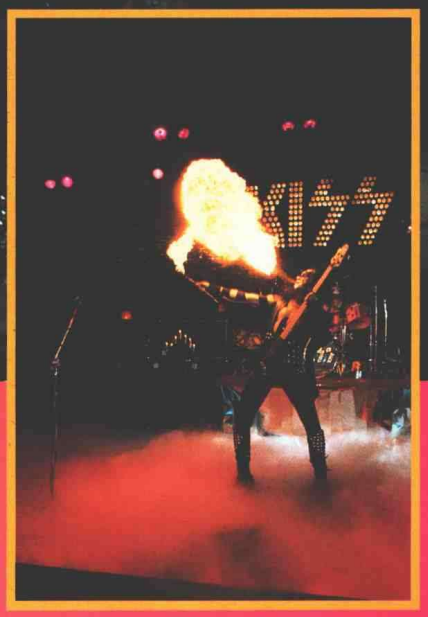
We always went to extremes. We blew up too many bombs, wore too much make-up and certainly played too loud.

We also always payed too much attention to detail. People wouldn't know it, but we did, and that was the only thing that mattered to us.

We knew when we were good and when we were bad. We could walk off the stage from a completely KISS-crazy audience and lay into each other about how one or the other didn't do what he was supposed to do.

We expected the best from each other and would never settle for less.





because they weren't our own clothes," says Paul. "If you look at the cover, you can see that the suits fit each of us differently."

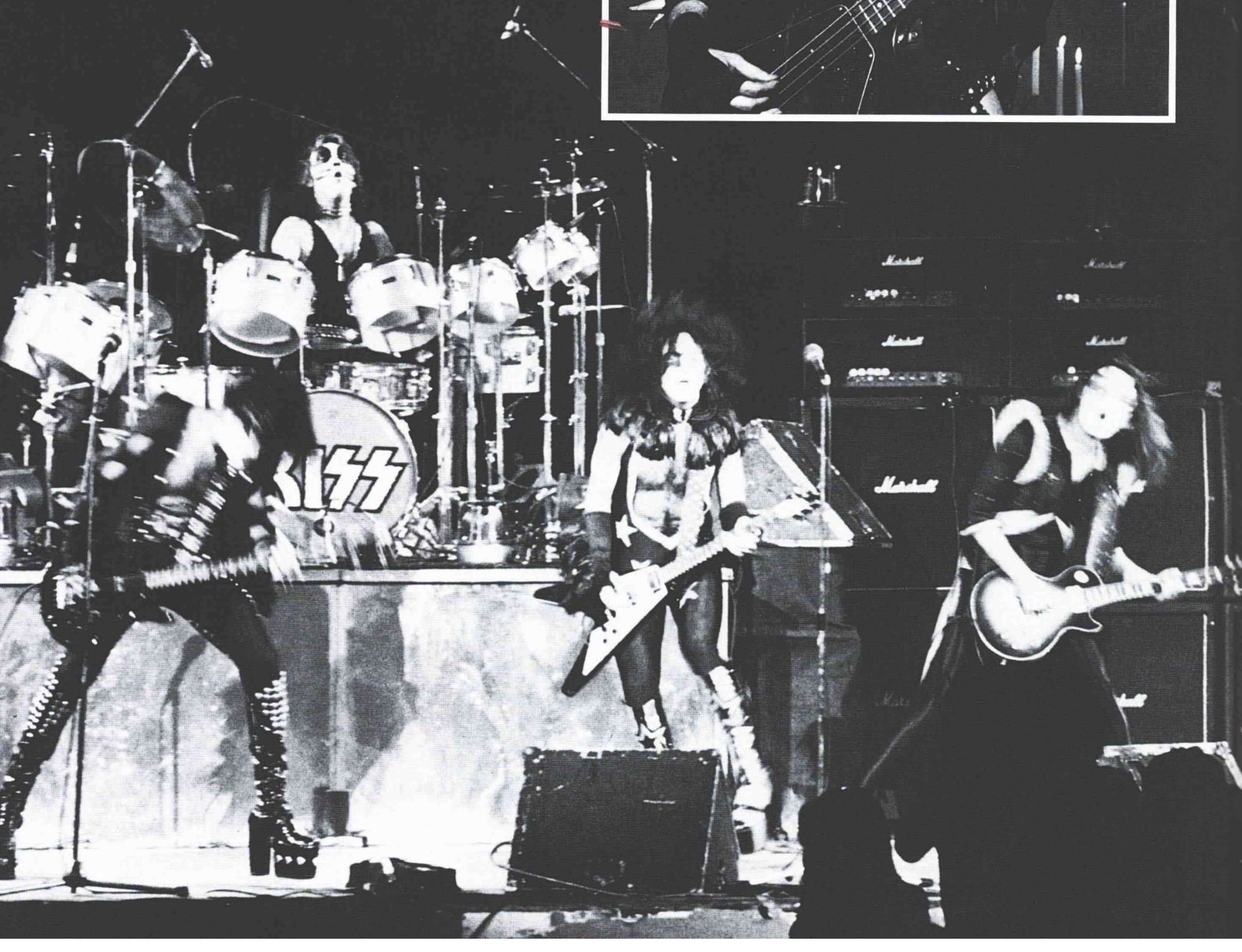
Dressed To Kill was released on March 19, 1975, and the sure-fire single "Rock And Roll All Nite" was shipped to radio a week or so later. Looking back, it's easy to think that "Rock And Roll All Nite" — what we now know as the universal rebel anthem — should have been a bona fide smash hit. Really, you figure there's no way that radio could avoid such an infectiously catchy and uplifting rocker, right? Wrong! Like "Let Me Go, Rock 'N Roll" and "Nothin' To Lose" before it, "Rock And Roll All Nite" stiffed at radio, and Dressed To Kill — although it managed to outsell its predecessors — was by no means a hit record.

Three strikes and yer out? Hardly. While KISS had only achieved meager success with their albums at this point, their live shows were clearly becoming major concert attractions. It meant that people were turning out to their shows in droves and magazines were writing about the earth-shattering KISS live experience every chance possible — and yet very few people were rushing to stores to buy KISS records. Something wasn't right — and they knew what had to be done. There was only one solution to this cruelly ironic problem, and that was to record a live album.

Where this moment-in-time would be captured was made clear the minute the band heard that their concert at Detroit's massive Cobo Hall had sold out — in advance! New York was KISS's home, but Detroit quickly asserted itself as the band's biggest market. The gig at the Cobo Hall was to be the greatest home-away-from-homecoming for KISS yet, and for the occasion the band contacted

One year, we were getting banned from playing a concert by the city officials and the next, we were getting the keys to their city.

. . . We took it all in stride . . . getting the keys to the city meant nothing to us . . . we already had the keys . . . they were given to us by our fans.



PEOPLE WOULD WRITE THE MOST ASTONISHING THINGS ABOUT US. WE WERE NAZIS (BECAUSE OF OUR DOUBLE SS LOGO), OR WE WERE SADO MASOCHISTS (WELL . . .) . . . BUT NONE OF IT APPROACHED THE TRUTH. FACT IS, NO MATTER WHAT ANYONE OF US DID OFFSTAGE, WE WERE AS CLEAR-MINDED AS A PANTHER ABOUT TO RIP THE THROAT OUT OF ITS PREY.

WHEN WE PLAYED NEW YORK, THE FIRST SHOW SOLD OUT IN ADVANCE AND WE HAD TO PLAY AN ADDITIONAL SHOW WITHIN AN HOUR OF GETTING OFF THE STAGE, HAVE OUR LEATHER OUTFITS DRIED OFF, SHOWER OFF, WIPE THE MAKE UP OFF, PUT IT BACK ON AND GO OUT THERE AS IF WE WERE FRESH AND READY TO KILL.

WE RAN THE GAUNTLET.

WE KILLED!!!

their old pal from Electric Lady Studios, Eddie Kramer, to fly out to Detroit to record the show.

"At that point, groups did not record live albums," says Gene. "It was not a popular thing to do. But we did it anyway. And everybody thought we were out of our minds."

"Anybody close to the band knew that our following was so rabid," adds Paul, "and that the turnouts to our concerts were so much greater than our album sales, and that it meant that people were being left cold by our albums. So we wanted to give the people a souvenir of our live show."

And so they did. When the lights in the Cobo Hall went down and the band broke headlong into "Deuce" on that night in late May, 1975, time stood still until the final power chords rung throughout the arena. For the next two hours, the band pummeled the screaming masses with one 10-megaton KISS rocker after another; from "Strutter," "Firehouse" and "100,000 Years" to "Black Diamond," "Cold Gin" and "Hotter Than Hell." Smoke. Bombs. Fire. Heaven. Hell. Victory.

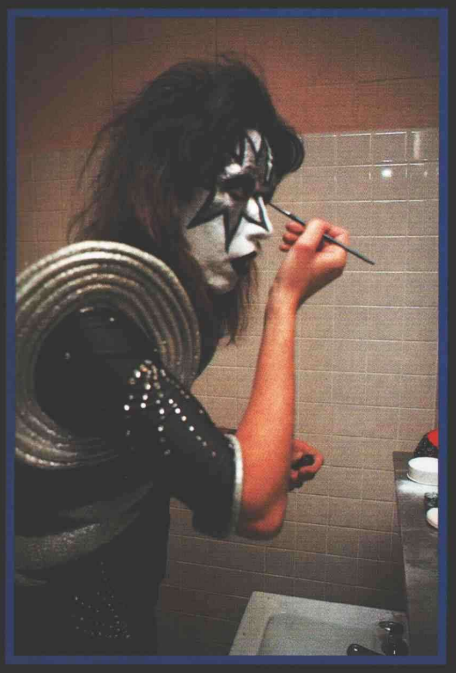
And it was all recorded live.

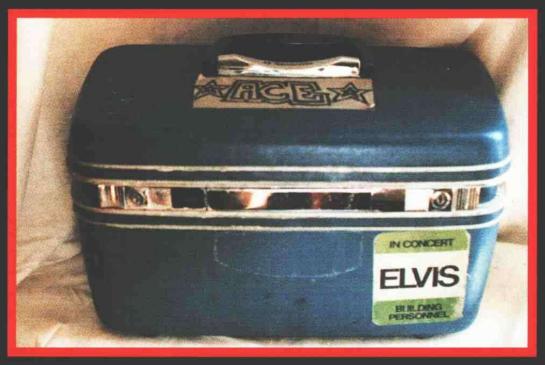
"It was like four people leading 12,000 in a church revival," says Paul. "Everybody in the place, including the band and the fans, had tremendous commitment."

"With anything good, there's always more than just the ingredients," says Gene. "As much as the band would like to take all the credit for Alive!, the truth is that it was much more than just KISS. All the planets lined up, the fans were right, radio didn't matter and there were great rock n' roll magazines like Creem. It was just a very pure, innocent time. It was the mid-Seventies, and people had had enough of the hippie, political thing and just wanted to rock out and have a good time. And our music reflected that, which is why that album works so well."

After using fragments of a few other shows on that tour, including ones recorded in Wildwood, New Jersey and Davenport, Iowa, Eddie Kramer

Waiting to go onstage seemed like forever. Your heart was pounding, your adrenaline was racing through your body. You wanted to kill. Not later. Now.




ACE
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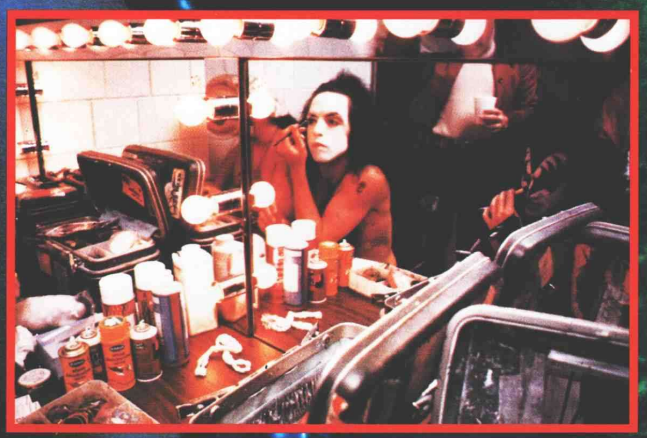


The Cadillacan
KISS
CADILLAC HIGH—
KISS
LOVES YOU!

Can You Identify This Personality?

A. A U.S. Olympic athlete . . .

B. Tiny Tim sporting the newest 1976 spring fashions . . .

C. A UFO pilot who is only *pretending* that his parachute is a football . . .

D. A member of KISS saving a Michigan high school's spirit . . .

E. A member of STAR hoping to hitch his football to one . . .

Blindness puts toymaker in touch with his craft / 8D

NORTHERN LIVING

The day Cadillac got Kissed

Band made a blitz through town in 1975 and had the place rockin'

Hot act: Kiss band members pose with Cadillac firefighters at the firehouse during their 1975 visit.

Serving you in our second century

Cadillac Evening NEWS

2 Sections — Monday, October 6, 1975 — 15¢

CHS homecoming gets added touch: Kiss

Good evening

was able to piece together a sensational live recording — one that perfectly reflected KISS' awesome thunder as a live band.

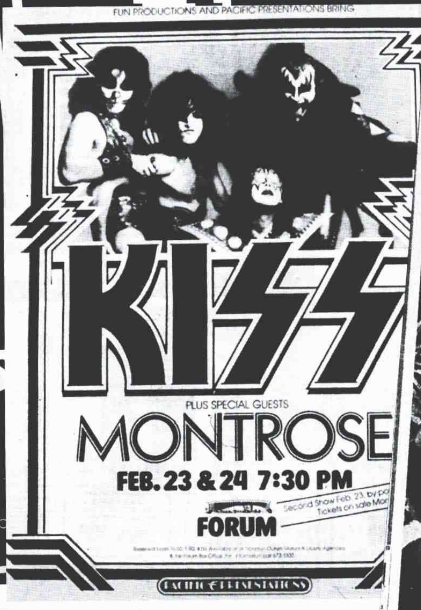
Their problems were solved, right? Not so fast. KISS had struggled just about every inch of the way up to this point, and fate wasn't about to let them coast home with Alive! In fact, the record — the most important in the band's career and one that would forever change the way people viewed live albums — was almost never released!

"When we finished recording Alive!, we were about to hand over the tapes to the record company," says Gene. "But we wanted to get paid for the album. Casablanca didn't want to pay us for it, and they said to just send over the tapes so they could put it out. We refused, and sent letters to Neil Bogart saying that they had now broken the contract and that we no longer wanted to be on the label. A lot of phone calls were made between us and Neil, each of us threatening the other. Later, we found out that the record company was in financial ruin, and that it was about to go under. They had released a double album called The Best Moments Of The Tonight Show, and it did so poorly that it almost destroyed the company. But somehow they managed to come up with the money and they paid us, and we handed in the record."

Not only was the record a masterful achievement in translating the KISS live show to vinyl, but the album jacket was also a true work of art. A two-record set with a fold-out cover, pictures scattered all about, hand-written notes from the band members and a magnificent full-color booklet in the center, Alive! was the ultimate KISS package.

"Before we recorded the record, we got together with a photographer named Fin Costello," says Paul,

FOR BREAKING
SHIPPER PLEASE NOTE
FRAGILE



THE TORONTO STAR, Tues., April 27, 1976 E 7

ENTERTAINMENT

—Star photo by Doug Griffin

MORE a science-fiction caricature than a simple musician, Kiss band's bass guitarist Gene Simmons joins in frenzied happening at Maple Leaf Gardens last night before 10,000 fans. Band's fire act held young audience in its power.

Kiss band sets a fire under hypnotized fans

By PETER GODDARD
Star staff writer

The dry, acrid smell of sulphur filled Maple Leaf Gardens last night as sparklers, torches and almost anything else that would burn were hurled at Kiss, the band on stage.

This wasn't an act of hostility on the part of the nearly 12,000 people in the audience, one of the largest crowds ever to fill the Gardens' concert-bowl set-up.

It was just in the swing of things. From the moment Kiss started they began blasting back at the crowd.

It became an unfair fight, though. The band's arsenal included just about every noise-making and flame-throwing device this side of Cape Kennedy. Flares flashed for one song, stroboscopic bulbs burst for another. Near the end, just as drummer Peter Criss' stand was levitating right in front of the neon Kiss sign at the back of the stage, great tongues of flame licked the rafters and wisps of dry ice crept across the stage.

All this to numb an audience already awestruck even before it walked into the building. For Kiss isn't a band, as anyone listening to its music could readily confirm. It's an exercise in sheer manipulative power.

It's audience is representative of '70s rock audience. A young crowd, mostly male, it seems to know that '60s rock people preached a lie when they sang about freedom. This freedom was too difficult to obtain. And Kiss offers something much easier to live with — total control.

The band itself, formed in 1973, looks like the creation of a Fascist science-fiction writer. In black leather, silver studs, dark lipstick and ghastly white make-up on each face, Kiss resembles a cosmic bike gang.

And they played this role to the hilt, with bass Gene Simmons, and guitarists Paul Stanley and Ace Frehley raving and whirling like banshees.

It would all have seemed simply silly, if not down right stupid, had not so many chanting, fist-waving fans taken it so frighteningly seriously.

...o to expectations

Richard Stolzman joined Pressler and Greenhouse in a stirring performance that displayed both an ideal balance of sound and the performers' acute ability to seek out the perfect blend. Delicate echo-effects and dramatic climaxes fused not only the work, but the players together.

Stolzman, who is a member of "Tashi," and who has performed with such notable ensembles as the Guarneri, Amadeus and Vermeer Quartets, displayed both technical prowess and a fine lyrical sense that matched that of his colleagues.

Finally, the passion and beauty of the difficult Brahms Trio in B major, op. 8, brought the crescendo to its peak, and the ecstatic audience to a frenzy of bravos and applause.

THE SAGINAW NEWS

Entertainment and The Arts

Saturday, November 22, 1975
Section B, Page 1

Controversy surrounds Kiss

'We work on creating an experience'

BY ANTHONY A. ROCHA
News Staff Writer

Are the members of Kiss the "New Beatles" or are they simply the fringe of rock and roll perversion?

One thing is certain — wherever they appear, Kiss is surrounded with controversy.

For the 12-to-16-year-olds the Kiss members(Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley) are super heroes. For others Kiss represents the farthest extent and depths of the rock and roll scene.

Kiss was in Michigan for six days that included back-to-back sellout performances at Flint's I.M.A. Sunday and Monday night. Steve Lord of Midwest Productions, the promoter, set up the shows despite criticism that they would be a flop.

Simmons, the group's leader, freely discussed the general direction Kiss is heading and some reasons for its actions. He readily admitted Kiss has no problems with the audience, whose dedication and loyalty seems unbelievable. "We have now reached a point where we want to meet our critics head-on, especially those in the industry," he said.

They have been called a Barnum and Bailey sideshow act because of the elements that make up their show. They don mad costumes, they put on "Kubiki-like" facial make-up, they have fireworks, they spit up blood, they breathe fire and they play music that defies accurate description. The net result is the kids really love them.

"We will never slap our audience in the face," said Simmons. "Kiss will not come out with overalls and sing country music. People expect something from us and we cannot go ahead, say it is too bad and give them something else. Obviously, you cannot keep doing the same thing over and over, which means there have to be some subtle changes. We realize that those changes have to be gradual so that our fans come along with us."

Simmons talked about how the group came to be formed. "We were all professional rock and roll fans. We listened to a lot of records and went to a lot of concerts. We were bored with the rock scene because

Gene Simmons of 'Kiss'

there was not much going on. Every band we saw had a little something that wa... appealing to us. Because there was real... nothing new we tried to put together t... kind of show we wanted to see. We felt mo... people want a something to make the... forget about their next day's homework ... that their girlfriend or boyfriend left."

Asked whether they took off their mak... up, did away with the costumes, used ... fireworks and other gimmicks, would the... music sell, Criss quickly commented, "Ju... give a listen to our fifth album (to b... released in January), then you can te... whether we play music."

Simmons was more thoughtful abou... answering. "You have to consider tha... before a recording company signed us the... heard us. We received a contract solely a... an audio act; they had not seen our visual... Before anyone comes to see us in concer... they might see a picture; but their fir... contact with us is on the radio."

They admitted the antics do not g... beyond the stage. "We do not spit fire in ou...

Ripped off? Hassled? SUSANNE GARRETT to the rescue

FAIR DEAL

KISS OFF

GENE SIMMONS seen enjoying his breakfast

ALONG WITH many other people, myself and two friends queued at Wembley Arena for twelve hours on Thursday April 17 from 10.00 pm until 10.00 am. We slept on the pavement for most of the time, managed to buy our coveted front row seats for Kiss, only to get home and find the gig blown-out.

It's an old story now but, despite record company promises published in the music press, the supposedly "postponed" date's haven't been announced. We're left with useless tickets with no promise of priority next time around, despite having queued all night.

People have been waiting since '76 for Kiss to come over and look what happened. In Canada, when dates are announced, the band always plays. Why mess up British fans by announcing dates one week and cancelling them within a few days of release? Another mystery — why were the details on the tickets themselves confused? Ours indicated that Kiss would be playing Wembley on July 28 and this was stamped over with the same date in June. Were the dates confused all along?

We're also concerned about the state of the Kiss Army, the official fan club in this country. We both wrote to the Stateside branch in 1978, enclosing international reply coupons — no reply. I also wrote to Simon Mumford of the British Kiss Army for membership details last summer, to be told that the set-up would be underway in March this year and that the first thousand members would stand a chance of being included in a lucky draw, enabling the select few to meet Kiss backstage on their London dates. Since then — nothing. What's happening?

Howzabout the fans themselves taking over Kiss Army and getting things together for a change? We feel Kiss isn't so much a band anymore as a business. You can even buy Kiss curtain rails and lawnmowers in the States. *Expletives deleted* — **Kevin Wheeler, Perry Williams, London**

YES IT'S an old, old story — almost a cliché Yet another bummer for the music fan. The official explanation? Possibly reading from previously regurgitated press statements, Jack Tefler speaking for the Stateside Kiss organisation oracle Rock Steady Management says: "The tour has been postponed because the album and the single from the album were taking longer than we planned. We looked at our calendar and realised we wouldn't have sufficient time to rehearse the show."

Any more explanations? Could it be, as a London-based source hints, that Kiss have been re-negotiating their contract with Casablanca and were unable to do their UK and European tours as planned because of this longoing?/ label limbo situation? At the time of going to press, Casablanca denied this rumour.

Fortunately for the multitude of Kiss fans in the UK, only Wembley Arena and Edinburgh Odeon (box office for Inglistone) had sold tickets before promoters Kennedy Street Enterprises broke the news of the setback Wembley sales amounted to £200 in all and because Inglistone tickets were put on sale before Kiss dates were advertised locally, only seven tickets were sold.

Kennedy Street are currently working on rescheduled dates in conjunction with Kiss management. They stress that those who went refunds can have them, but promise that all those who queued at Wembley and have hung onto tickets like grim death will be given equivalent priority on the new dates.

And despite initial reluctance from Wembley to consider honouring tickets for prime seats inspired by annoyance at the promoter's mistake causing a July date to be printed on tickets, the box office is now open to suggestions.

The few who bought Inglistone tickets are also offered the choice of a rapid refund or the chance to sit tight and wait. Rock Steady offers one possible solution: "We hope promoters will arrange something whereby those who stayed up all night will not only get a refund, but a slip of paper giving them the opportunity to buy best tickets for the rearranged dates."

Over to Kiss Army — a saga of a long wait for the 4,000 loyal supporters who've bothered to write and register their interest since June '79, when the UK branch of the appreciation society was established following complaints from British fans about the Los Angeles-based headquarters. While the fans clearly exist and the mechanics are ready to set the club in motion, Kiss Army, based at 11 Cross Keys Close, London W1M 5FY, are still waiting for the go-ahead from Kiss and Rock Steady before leaping into action.

COPY COCK-UP

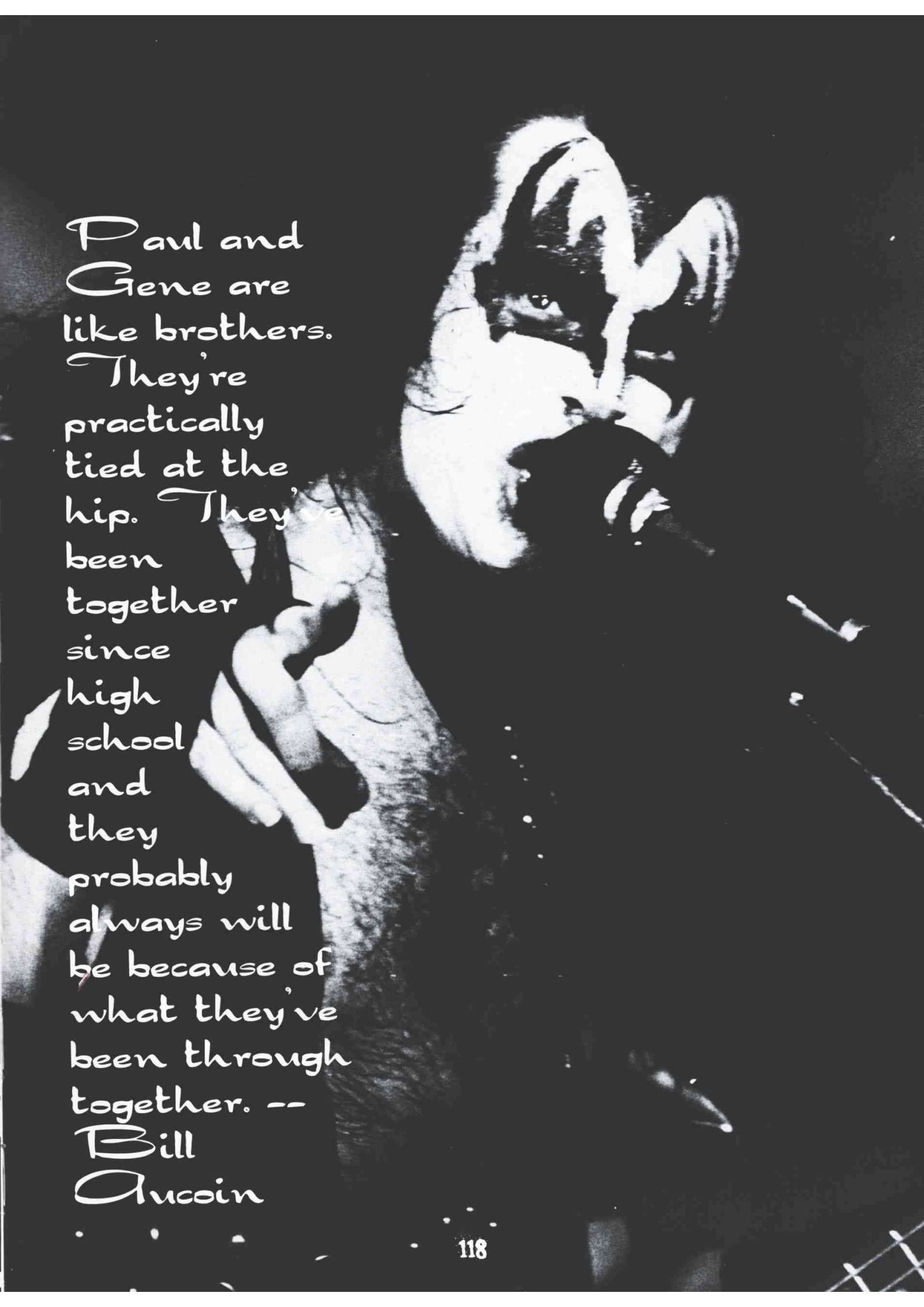
I'VE JUST acquired a Hondo 11 electric guitar, a Les Paul copy, to be exact. The problem is that the trim on my guitar is black, whereas on a Les Paul standard it's cream.

The scratchplate and disc for the pick-up selector are no problem, but the mounting plates for the pick-ups are difficult. The pair I bought from a nearby guitar shop were too small and, on taking them back, was told there is a standard size only. It seems that the Hondo plates are a special size.

Where can I buy a set? In England? In America? Do Hondo make them in cream? — **A. S. Cooke, Arnold, Nottingham**

ACCORDING TO UK Hondo distributor John Hornby Skewes Ltd of Leeds, who deal with some two and a half thousand shops nationwide, finding a compatible pick-up surround in cream should be relatively simple. If your guitar is fitted with Di Mazio pick-ups (indicated by a small sticker), and many of the more expensive models are, replace with the equivalent Di Mazio plate. Although John Hornby Skewes don't sell direct to the general public, in case of further difficulty, ask your dealer to contact them with full details of your Hondo model and they'll be able to help. Contact: John Hornby Skewes And Co Ltd, Service Department, Salem House, Main Street, Garforth, Leeds, LS25 1FX, (tel: Leeds 865381).

If you need further information, drop a line to the American company who import Hondo equipment from its land of origin, Korea. They are International Music Corporation, PO Box 2344, Fort Worth, Texas 76101, United States Of America.



Paul and Gene are like brothers. They're practically tied at the hip. They've been together since high school and they probably always will be because of what they've been through together. -- Bill Aucoin

"and he showed us a live album by Uriah Heep and explained to us the concept of a live album. He also showed us the packaging of that album, which was also a double record with a gatefold cover and a booklet inside, and we ended up copying it with Alive!"

With such a magnificent album pressed and ready to be unleashed, KISS had high hopes for their first live album. But when the album hit stores nationwide on September 10th, 1975, no one was prepared for the explosion that was about to take place.

"We asked Bill if he thought it would sell 350,000 copies," says Paul. "And he said, 'Well, it's possible, but don't expect too much.' The truth is, the album quickly went to 500,000, then a million and kept on moving until it reached four million. The sales were absolutely out of control."

"Immediately, the world changed for us," adds Gene. "For the next three years straight, we were the number one band in the Gallup Poll, above the Beatles and everyone else. It quickly became larger than life. And all you had to do was look out into the audience and see everyone with painted faces to understand it."

The live version of "Rock And Roll All Nite," quite possible Alive!'s most captivating moment, was released as a single — again — and this time the country responded. Wildly. The song skyrocketed up the charts; could be heard blaring from cars cruising the nation's boulevards; and was usually the only thing left standing in the evening's small hours after the last partier had dropped. It was now official: KISS was a household name, and the most wanted rock band on the planet.

"Things other than music started to happen around the band," says Gene. "There was a high school football team in Cadillac, Michigan that kept losing all their games. So the coach came up with this idea to have the players train in KISS make-up because they were all KISS fans, hoping that it would re-energize the team and help them to start winning. Sure enough, the team went on to win the league championship. We were invited out to Cadillac, a place we had never heard of, and the entire town turned up in KISS make-up. A street was named KISS Boulevard and we rode down the street in a parade, and met the entire football team — and they were all wearing make-up."

"It quickly became much bigger than music," adds Paul. "The way society looked at us, we were losers — but now we had beaten the sys-

Our hearts were thumping against our chests. We were playing a real concert, on a real concert stage. We had 30 minutes to show everyone why we deserved to be the headliner (instead of Teenage Lust, Iggy Pop and Blue Oyster Cult who were all to follow us.) we came to kill.

By the third song (Firehouse) Gene's hair caught fire and this could have ended right then and there, all except for the fact that the audience thought it was part of the act.

We had arrived, singed hair and all.

tem. And it became something that people could look up to because it said that it wasn't beyond your abilities to win, even when the odds seemed unbeatable."

And so they toured. And conquered. And toured. And conquered. Until finally, KISS had blasted its way from one end of America to the other, leaving a trail of dust, debris and busted ear drums in its wake. The United States was now firmly in the mighty grip of KISS. They had won the first of many battles.

But getting past that one hurdle only meant that there were more ahead. Many more. Next stop: Europe. Only their maiden voyage overseas wasn't exactly what they expected.

"By now we had become huge stars in America," says Paul. "And we were getting used to large crowds, good service and great food. When we went to Europe, we played these little theaters and usually found some sweaty baloney in the dressing room for us to eat. As much as we like the fans there, after that we swore that we would never go back to Europe."

It was frustrating for all, but mostly for Peter, who threatened on more than one occasion to leave the tour midway through and go home.

"We had to confiscate Peter's passport," remembers Paul. "We were all afraid that one night he was going to go to the airport and fly home because he didn't want to be there. So we took away his passport.

"Another night, he threatened to go up on the ledge of a building and jump off, and we had to fly his wife Lydia over to Europe to calm him down.

"But these things weren't any big deal to us at the time," continues Paul. "We were all having a great time, and we worked very well together. We never tossed and turned and lost sleep over things like Peter threatening to fly home — it was just part of KISS. It was a great time for all of us, and every one of us had our quirks — there were *four* nuts in this band."

Kiss? It's right from a PR man's lips

By DON STANLEY

Condescension is too easy. Let us admire rock groups like Kiss. Let the supercilious scoff at the money, sweat and hustling involved in Kiss' short but impressive history, and the inspiring PR saga that culminated in the ultimate honor, Rolling Stone's 1974 Hype of the Year Award.

After brainstorming all night, squads of crack promotion men emerged tired but triumphant. "Here it is. A marathon kissing contest conducted by the radio stations. The winners get to kiss the members of Kiss. On the lips."

Perhaps you saw Kiss on one of the Friday night rock shows. Recognizing that even the best rock and roll won't translate into television, Kiss cleverly emphasized its many gimmicks. The competing groups faded into obscurity when bassist Gene Simmons displayed his reptilian tongue, a horribly pointed tongue that seemed to reach to his navel.

For those of you who think that Kiss don't truly live up to the tradition that made Grand Funk and Tony Orlando what they are today, I submit the contents of a Kiss press kit, one of literally hundreds distributed throughout the North American consumer area.

First, a Xerox copy of the Commodore Ballroom promotional poster for the Thursday night concert. The new Kiss album, Hotter than Hell, with a hole punched out of the top corner. A 36 by 18 inch gloriously tasteless Hotter than Hell calendar in nightmare black with a Chinese firecracker motif. And, of course, the press release itself, which is as bold as you might expect from a band with Kiss' vision: "When you first see Kiss, you may be overwhelmed by their incredible theatrics . . ."

There are foolish critics who refuse to take Kiss seriously. They claim Kiss fans are the type who read Circus, a rock magazine aimed at junior tomers struggling their way toward literacy. But can these carpers explain why rows of adults were crowding the stage of the sold-out Commodore, chanting, "Kiss, Kiss, Kiss, Kiss" like 1984 members making their pies for machine-age affection. It can't be all hype, can it? Can it? (Yes it can.)

And Kiss members are not totally inept as musicians. The sound is the usual wall-of-guitars, Rolling Stones as diluted by Bachman-Turner Overdrive, and yet underneath the hard-rock exterior beats a heart of solid pop. Nothing is Lone sounded like the Beatles playing a little loud.

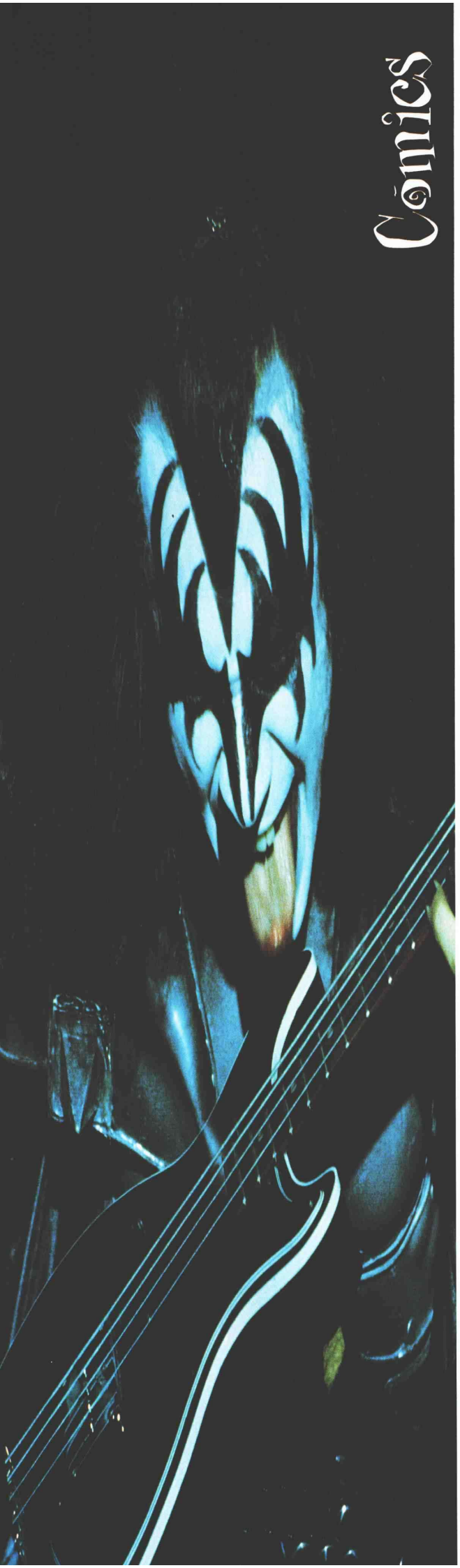
Furthermore, their make-up is impeccable: clown-white faces and black-vampire lips. Ace Frehley helpfully holds his guitar in the air to show the difficulty of his solos. Gene Simmons spreads his wide, perforated shoves, like a shredded leather bat, and cooperatively wiggles his tongue for the camera fans. Paul Stanley spares one grin from his rhythm guitar to lead the crowd in Nazi cheerleader salutes.

The audience goes stone cold banana sookers. What more can a rock and roll band do?

No, all true rock fans must recognize Kiss for what it is, a healthy counterweight to the creeping intellectualization of rock.

But any moron can understand the pelvic stroke and flashing red lights and flame-throwing that makes up Kiss' act, any moron at all. Remember, they once laughed at Alice Cooper.

Comics



BLOOM COUNTY 2/3/85 NEWSDAY **by Berke Breathed**

GENE SIMMONS NEVER HAD A PERSONAL COMPUTER WHEN HE WAS A KID

How do we know? We know because our own well-documented research has shown conclusively that a child who lacks his own personal computer during those earliest school years will very probably grow up to be a bass player in a heavy-metal rock band who wears women's fishnet pantyhose and sticks his tongue down to his kneecaps. Just like Gene Simmons.

Your child's future doesn't have to look like this. The Banana Junior 6000 Self-portable Personal Computer System, complete with its optional software – Bananawrite, Bananadraw, Bananafile and Bananamanager – is just what your four-year-old needs to compete in today's cut-throat world of high tech and high expectations.

Say NO to spandex and chrome. Say YES to silicon.

The Banana Junior 6000...
Buy one before it's too late.
Gene's mother wishes she had.

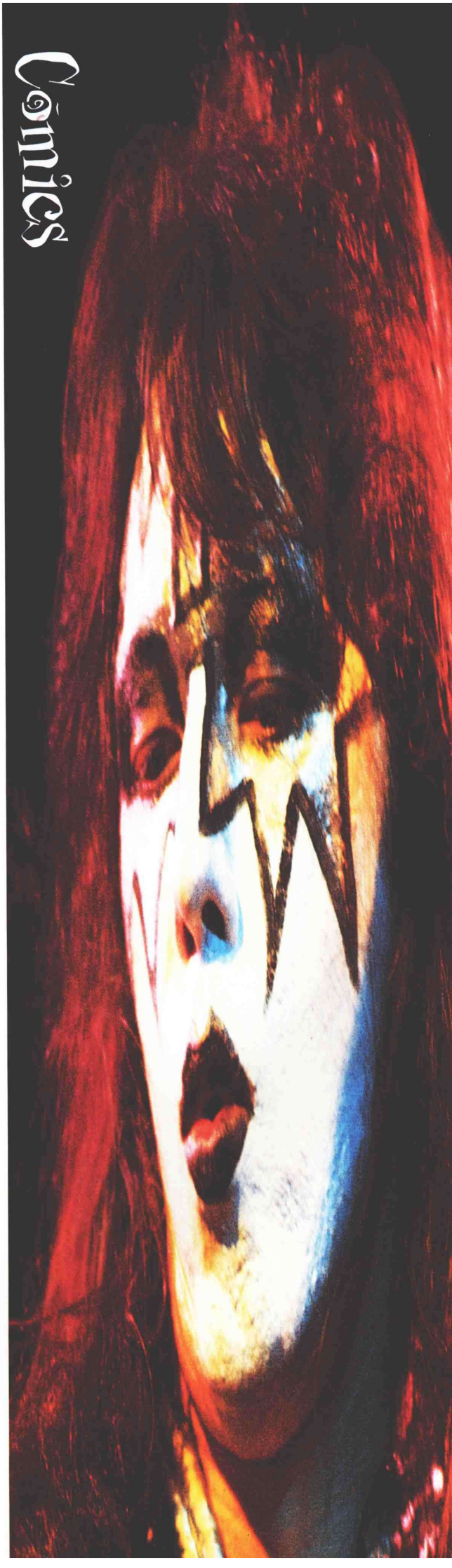
KISS CARTOON (Taken from CRACKED magazine Dec. 1978)

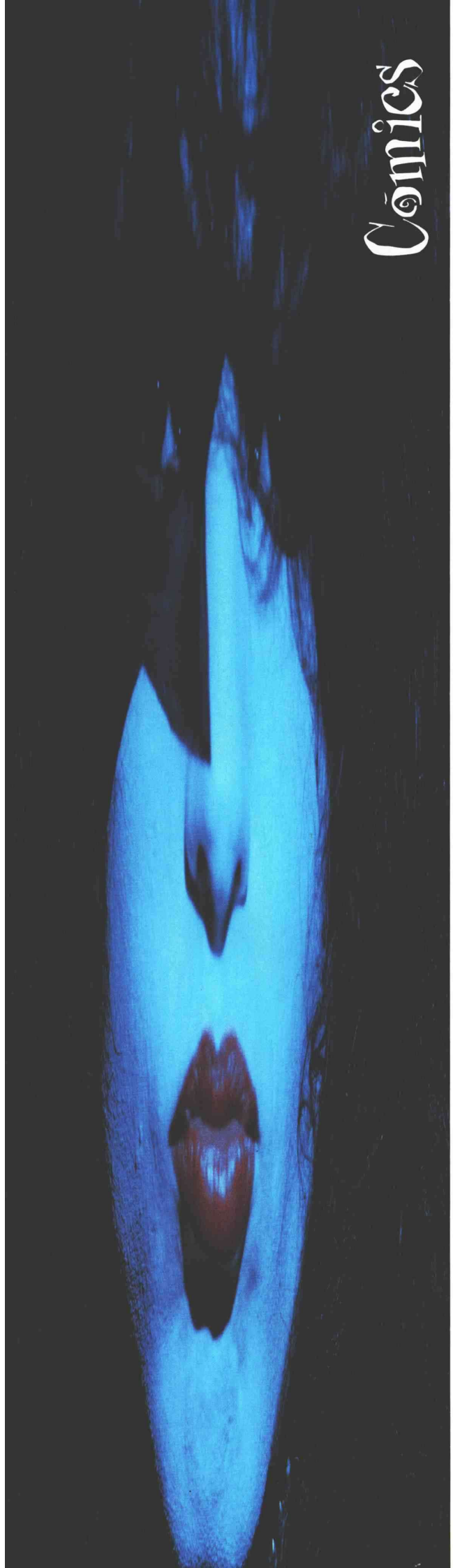
SHORT RIBS

by Frank Hill

PANDORA PEROXIDE

by Ray Zell



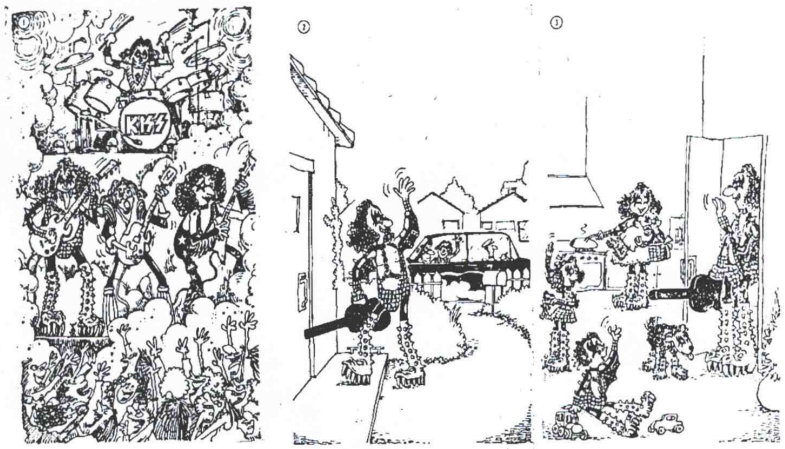


PANDORA PEROXIDE by Ray Zell

BLOOM COUNTY

May 6, 1983

PANDORA PEROXIDE



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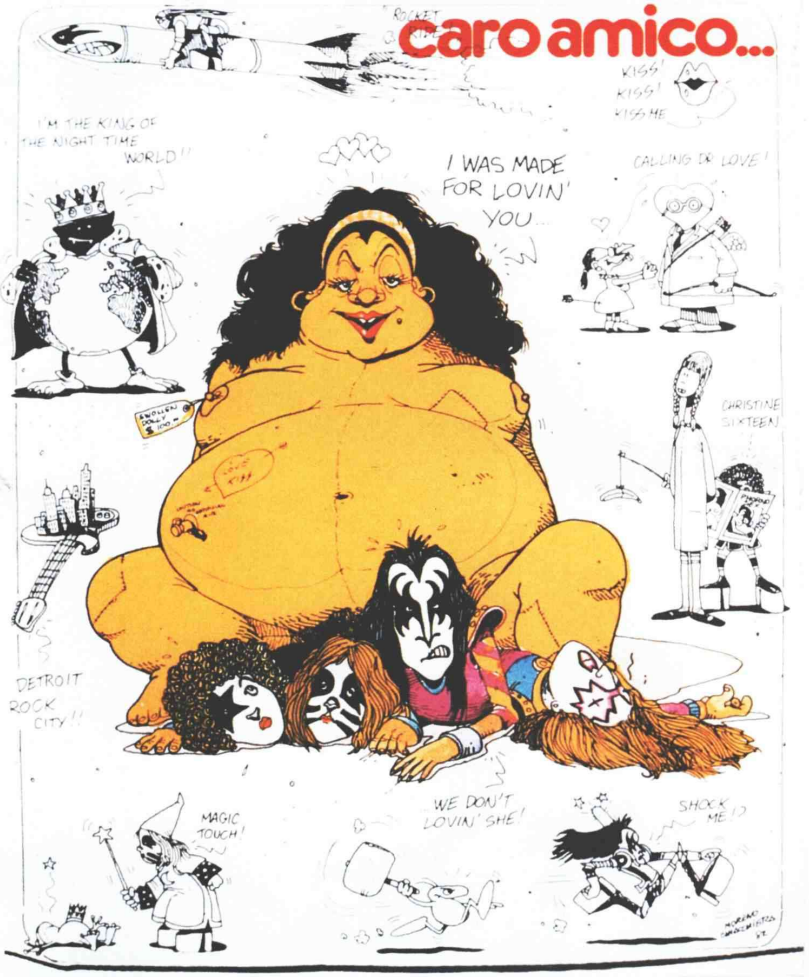

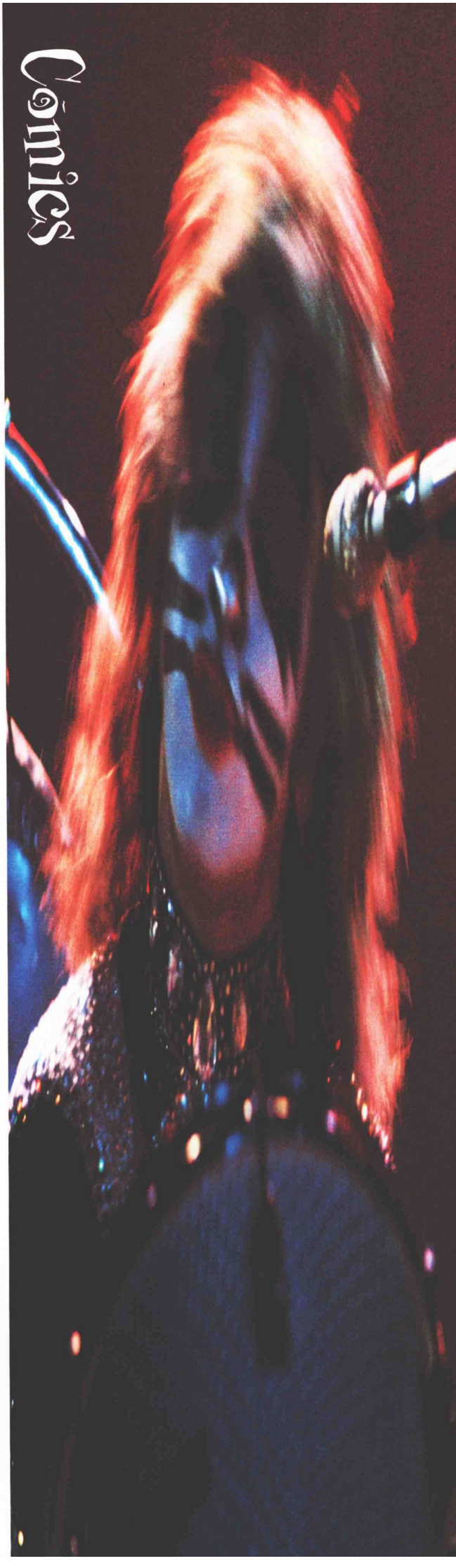

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The Leslie West Band
Corky Laing & Mick Jones
ROCK & ROLL
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$10.00 NOW
$12.00 DAY OF SHOW
UNRESERVED FESTIVAL SEATING
KISS
TICKETS AVAILABLE NOW AT THE NASSAU COLISEUM BOX OFFICE (CASH OR MONEY ORDER ONLY) – CALL (516) 794-9100. TICKETS ALSO AT ALL TICKETRON OUTLETS – CALL (212) 541-7290. NO MAIL ORDERS.
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KISS
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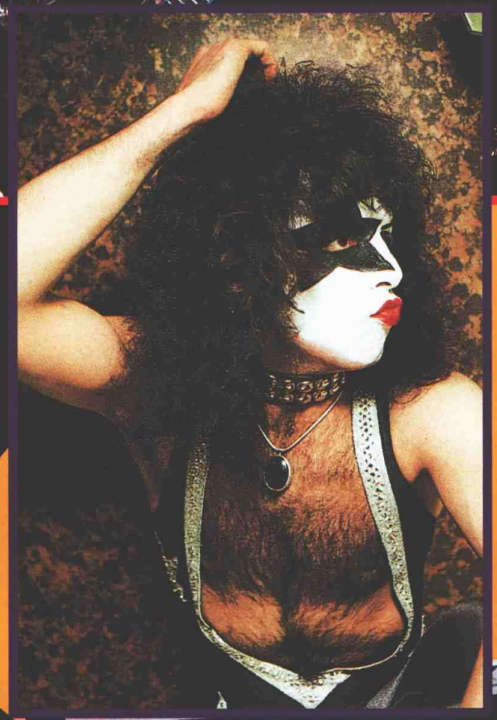
Kiss and make up
KISS v TUBES
Report by Andy McConnell
Boobs and Tubes



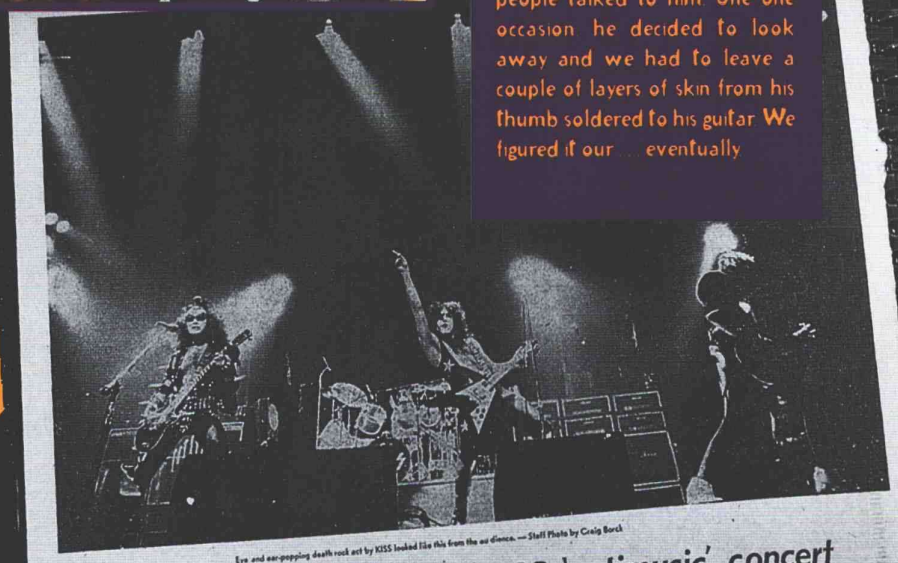
There is no School Of KISS, which teaches you how to do it. We had to be students in the School of Hard Knocks. We learned by our mistakes.

Paul figured out he had to saw part of the neck off of the breakaway guitar, otherwise when he went to smash it, it would hurt like a son of a bitch.

Gene figured out he should n't use hairspray after a series of events that led him to run around the stage with his hair on fire, after breathing fire. Hair spray is flammable.

Peter figured out, after a near complete collapse of our hydraulic system, that when his drums levitated thirty feet into the air, he shouldn't jump around as much. The air is thinner up there.

Ace figured out that he should keep looking at the soldering joint on his guitar when people talked to him. One one occasion he decided to look away and we had to leave a couple of layers of skin from his thumb soldered to his guitar. We figured if our ... eventually



Eye and ear-popping death rock act by KISS looked like this from the au dience. — Staff Photo by Craig Borck

Morbid theatrics dominate KISS 'antimusic' concert

By LEE GARRICK
Staff Writer

There was hellfire and brimstone and sound and fury to watch but precious little music to be heard when the wildly popular KISS brought its death rock act to St. Paul Friday night.

Rounding out the midwestern segment of a national tour, KISS played two sold-out concerts in the St. Paul Civic Center Theater.

It would be hard to fault KISS on theatrics. Aside from the sheer physical energy of musicians Gene Simmons, Peter Criss, Paul Stanley and Ace Frehley, they employ in their act a virtual arsenal of eye-popping, ear-splitting technical effects.

There are several "neutroid, explosive flash bombs," are several "neutroid, explosive flash bombs," role of giant blow torches, a snow machine, role of giant blow torches, a snow machine, squad car lights and sirens, and a ton or two of amplification equipment. squad car lights and sirens, clouds of billowing smoke (produced from dry ice), and a ton or two of amplification equipment.

They need all this paraphernalia to punctuate through Black Sabbath via Alice Cooper, the New York Dolls and Genesis.

The net effect is either death rock or the deathknell or rock and roll. But the kids loved it. Some even showed up with their faces painted diabolical white as black, emulating the androgynous appearance of their stars on stage.

The antics of guitarist Simmons must be seen to be appreciated. Among his bag of tricks, he breathes fire. How he does it is a trade secret, but it appeared as if he took a mouthful of some highly volatile substance — probably grain alcohol — and exhaled mightily over a handheld torch, producing two successive billows of rich orange flame.

IN ONE OF their earlier concerts, before Simmons got the stunt worked out properly, he accidentally set his hair afire. But like an old trouper, his press agent says, he kept on playing while a stage hand rushed forward and doused the flames.

Another Simmons specialty is equally upsetting, then slavers like a deranged Dracula while pounding out full, fat chords from his guitar and cooing like some great, black spider or the devil himself.

While applauding KISS for its theatrics? derring-do, one is tempted to guess that its appeal for audiences lies in its firm and flash, since the music the group plays is straight-ahead, pounding riff-rock, reverently indistinguishable from that of numerous forebears like Sabbath, Cactus, the Dolls or (remember what?) MC5.

Still, the group's four record albums have amounted to a continuous series of sales successes, the most recent ("Alive!") having hit the top of some charts. So the fans must like the music even when the band itself is nowhere to be seen in person.

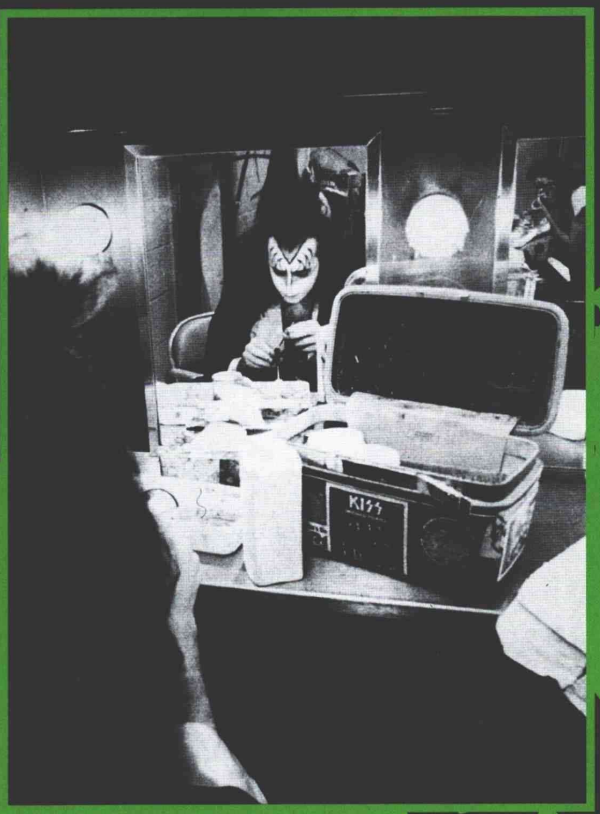
IT'S NATIONAL popularity is no chimera. The current tour will take the group to places like Winterland in San Francisco, which is the big time for midrock. KISS really is something of a phenomenon.

But don't take my word for it. Take the people or Raymond "Pete" Wagner, who extended the key to the city. The mayor, the superintendent of schools, the high school principal, the city manager and the football coach actually wore KISS makeup at a parade down the main street of the city, which was renamed KISS Boulevard for the day."

Heaven only knows what responsive chord is struck in KISS fans by the horrid, sadomasochistic Goetterdammerung storm and stress that pervades their style. It symbolizes decadence without equivocation. Perhaps the group epitomizes what David Bowie meant, when he denounced rock and roll as fascistic music, and said he was going to give it up to make movies.

It's worth noting that the double-S in KISS is lifted boldly from the old Nazi SS symbol. And, as a party, they raise in reverse blunder. KISS concerts are a fulfilled, ordering them to rise to their feet, salute and cheer more or less on cue.

KISS's music itself is really antimusic — deliberately chopping, riffing, almost tuneless in its jagged


KISS

From day one, we always felt that the whole was greater than the sum of its parts. We always felt like a band. And, if one of us started getting too full of himself, we'd sit him down and read him the riot act.

So, if Gene's face appeared too often, we'd try to rectify that, by insisting we do more group shots. Our concert posters always featured the group . . . almost.

We came into town, looked at the concert poster advertising "Paul Stanley Presents KISS" with Paul's solo photo . . . and we thought someone was trying to tell us something.

It turns out the local promoter's name happened to be Paul Stanley.

Paul's photos of the Euro/Tour.

We were spoiled Americans. We were used to 24-hour television stations. We were used to fast food . . . huge sandwiches . . . tall buildings . . .

Europe, in contrast, was reserved. We couldn't bring girls to our rooms, because the downstairs desk would ask who the girls were. We didn't react well to being questioned.

Sandwiches, especially in England, were full of butter, hardly had any meat (in fact, we were often served paper thin sandwiches, tons of butter, no crust and a couple of slices of cucumber . . . we still don't get it!!!) . . . television consisted of the state-owned BBC, BBC 1, and BBC 2 . . . this is not entirely correct, but we remember watching achingly long programs about the summer homes and gardens of the Prince.

We didn't have a clue who they were talking about and could care less. We wanted to rock.

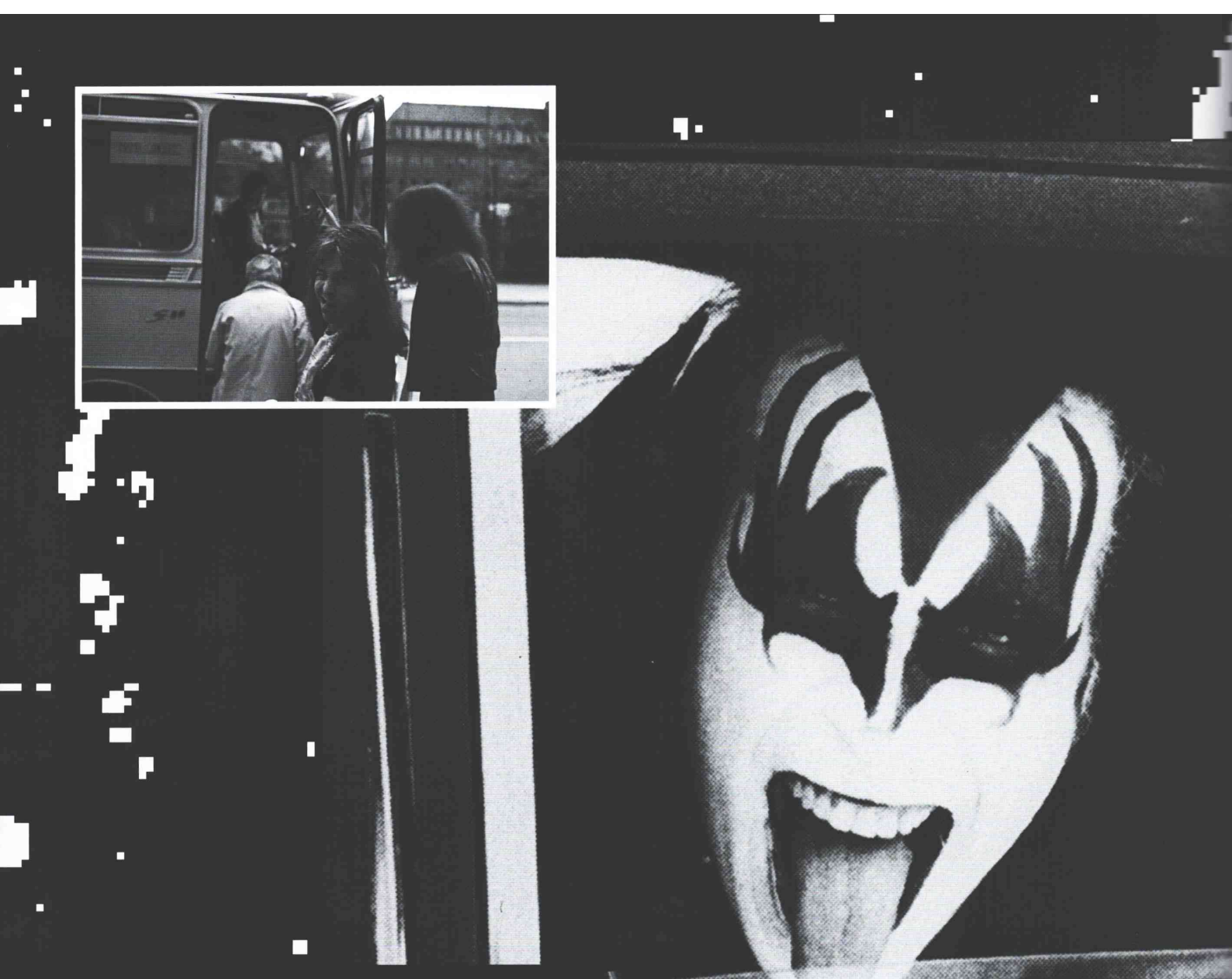
We wanted breakfast whenever we woke up . . . but were told it wasn't "proper" to eat breakfast at 1 PM . . . we were ready to blow up the hotels . . . especially the French ones . . .

We felt like "strangers in a strange land" . . . and had only each other to depend on.

But when we'd do the shows, the common language was spoken — KISS. The fans understood us and we them.

And, that was all we ever wanted.

Paul started taking photos of the band without make-up for his scrapbook and without the media around us. It's interesting looking back and seeing four guys who, only two years earlier were rehearsing in a New York city loft, had made it.



KISS AND MAKE-UP

The macabre face

KID JENSEN

'Shielding' their success

Durable Dury's got true Brit grit

By RICK SKY

'MUDLARK' KEEPS RED FLAG FLYING

A Squirrel for your garden ?

Mazda's magic estate

We came through Heathrow airport in London, England in full makeup. We were told they'd be waiting for us with cameras when we got off the plane, so we put on our outfits and war paint and came off not knowing what to expect.

They descended on us like bees to honey (or flies to shit, take your pick) ...

While the photogs were taking their pictures, they would ask bizarre questions ... "What do you eat for breakfast? ... Do you like girls? ... What do you think of England? ..."

All we knew was everyone sounded like the Beatles and, initially, we were excited as hell to be on British soil. This was the place that gave us all the great British groups we loved our whole lives, and now they wanted us to play for them. What a kick!!

When we finally played at Hammersmith Odeon in London, we knew right away that the fans understood.

And they knew immediately that we would kill for them. It's been like that ever since.

KISS

Number

Name

EUROPE '76'

THEY +OOK US ALL OVER LONDON. WE POSED IN FRON+ OF BUCKINGHAM PALACE, POSED WI+H DOUBLE DECKER BUSSES (ONE OF 'EM WAS ADVER-+ISING "THE AN+I-CHRIS+" PLAY . . . +HA+ WAS A BIG HELP . . .) . . . WE WERE DRIVEN AROUND IN DAIMLERS . . . VERY COOL ENGLISH CARS.

INI+IALLY, HOWEVER, +HE PRESS PERCEIVED US AS A JOKE. WHA+ ELSE IS NEW? WE WERE SUP-POSED +O BE +HE NEW WAVE OF AMERICAN ROCK +HA+ WAS GOING +O UPROO+ +HE ENGLISH ARIS-+OCRACY OF R&R . . . AND +HEY WERE NO+ VERY OPEN +O +HE IDEA.

BU+, +HA+ WAS EXAC+LY WHY WE HAD COME.

WE WERE VERY AWARE +HA+ +HE ENGLISH MAGAZINES +HA+ WE LOVED +O READ BACK IN NEW YORK, WOULD ALL BE COVERING OUR SHOWS. MELODY MAKER, SOUNDS, AND THE NEW MUSICAL EXPRESS.

FUNNY +HING HAPPENEDWHEN WE S+AR+ED PLAYING. WE FORGO+ ABOU+ +HE PRESS AND PLAYED ONLY FOR +HE FANS.

I+'S ALWAYS BEEN LIKE +HA+.

at your own risk
STRAIGHT MUSIC PRESENTS
KISS
WITH GUESTS STRAY
HAMMERSMITH ODEON
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SAT / SUN - 15th / 16th MAY at - 7·30 p.m
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present exclusively IN CONCERT:
KISS
Mittwoch, 2. Juni 76, 20.00 h
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Tickets: Fr. 20.— / Fr. 22.—
Vorverkauf:
Zürich: Jelmoli-City, Jeckiin-Pfauen, Discothek, Grammo-Studio-Shop, Ake
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Keine Haftung für Sach- und Körperschäden.
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auf den Kaufpreis. · Vor Mißbrauch wird gewarnt.
Das Mitnehmen von Tonbandgeräten, Filmkameras
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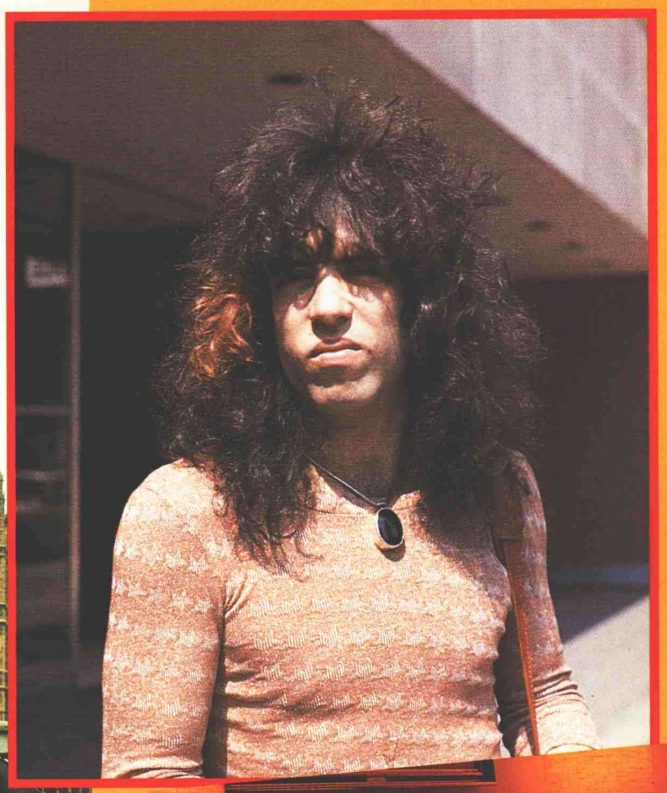

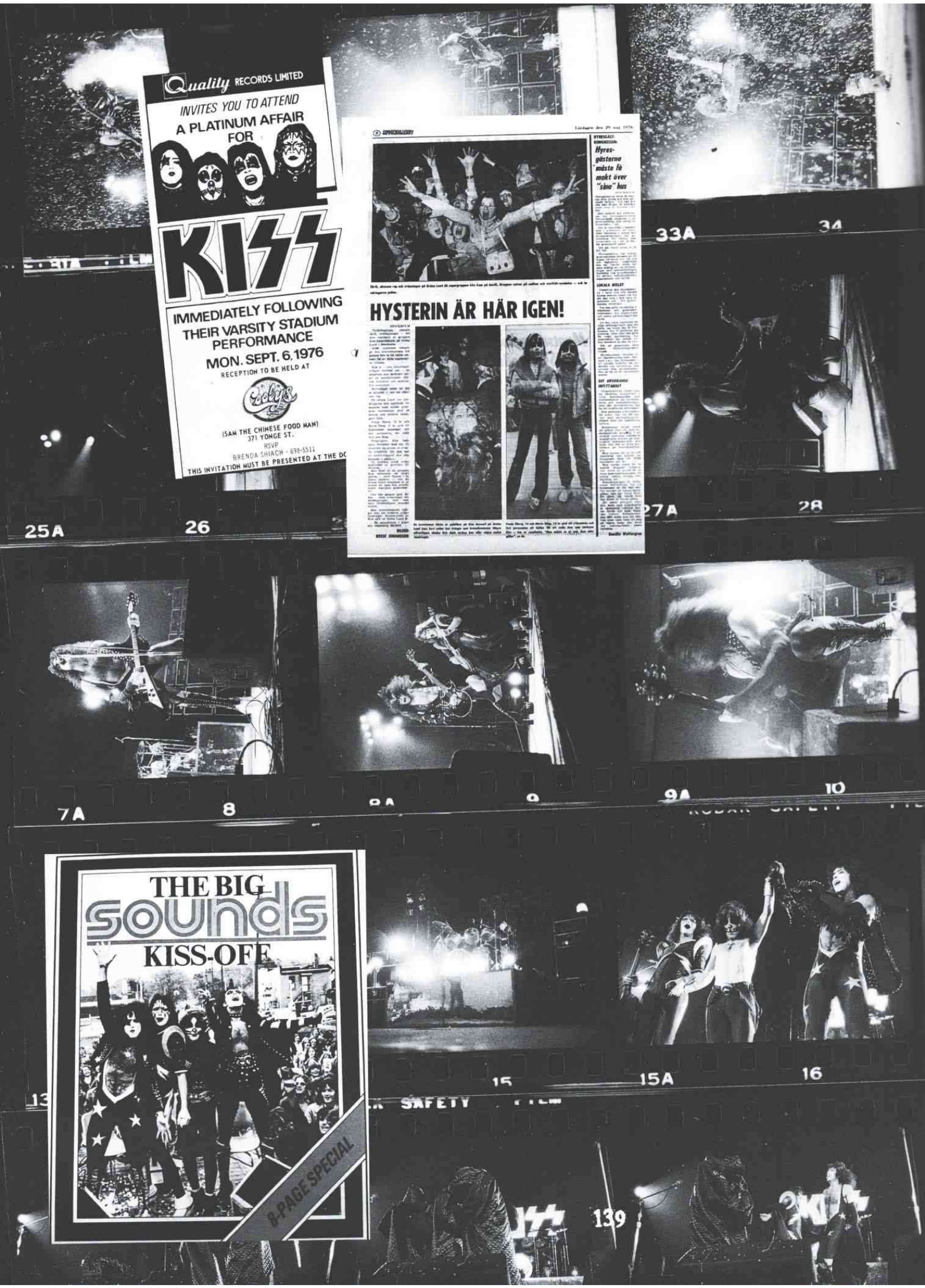
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THIS INVITATION MUST BE PRESENTED AT THE DO
HYSTERIN ÄR HÄR IGEN!
Hyres-gästerna måste få makt över "sina" hus
THE BIG
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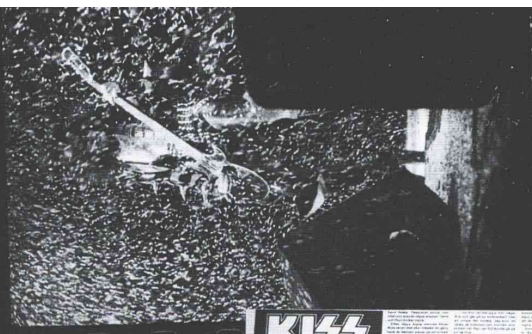
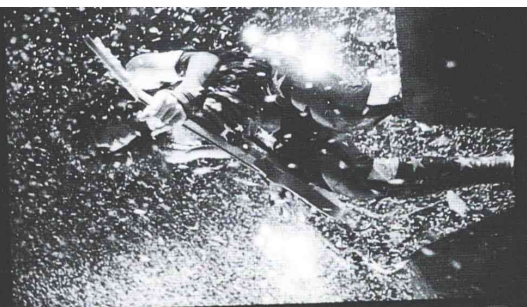




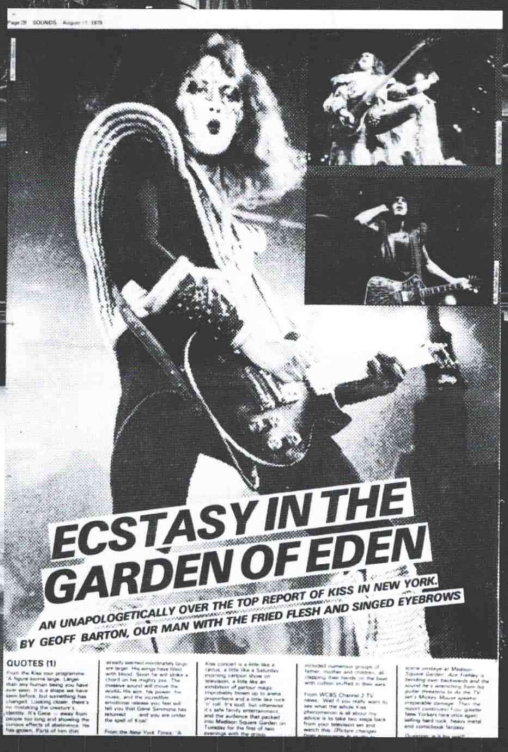
34A 35 35A KODA

KISS

PÅ SVERIGETURNÉ

FÖRÄLDRARNAS FASA KOM MED BLOD, ELD OCH RÖK!

Nästa show blir ännu häftigare, lovar KISS!



ECSTASY IN THE GARDEN OF EDEN

AN UNAPOLOGETICALLY OVER THE TOP REPORT OF KISS IN NEW YORK.

BY GEOFF BARTON, OUR MAN WITH THE FRIED FLESH AND SINGED EYEBROWS

QUOTES (1)

28A 30 30A 31

POP SHOP SPECIAL

KISS KRAZY!

Win show tickets! Albums! Mad Kiss make-up!

KISS are coming! The shock-rock band that makes Alice Cooper look like a puppet from the Magic Roundabout will hit Britain early next month.

Firebug

SHOCK ROCK! The Kiss quartet are ready to hit Britain. The smoke machines and exploding drumsticks are coming, too! Picture: MICHAEL BRENNAN

A four-man sensation is on the way

Frantic

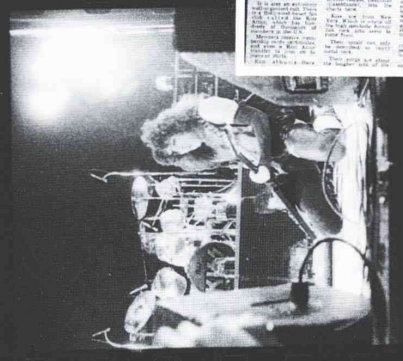
THE NEW ALBUMS

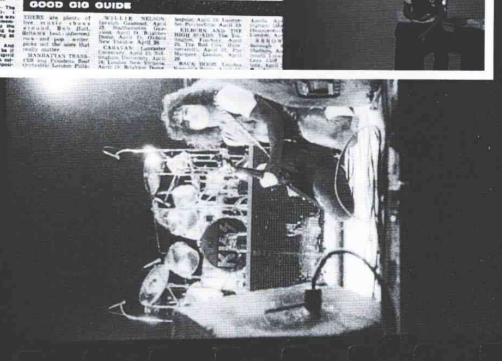
It's a great one for Ron

STONES FANS!

GOOD GIG GUIDE

10A 11 11A





16A 17 17A 18 18A 19

Someplace in Holland posing for one of the local rock mags.

Buckingham Palace in London. We never saw the Queen or the guards.

Peter and Big John Harte, our security

We had never seen windmills before in our lives.

Paul Stanley. Young rockstar with streak in his hair.

KISS, alive and well

Hello young lady, what's your name?

Ace and Mike McGurl, our 2nd road manager.

On the march to take over the world

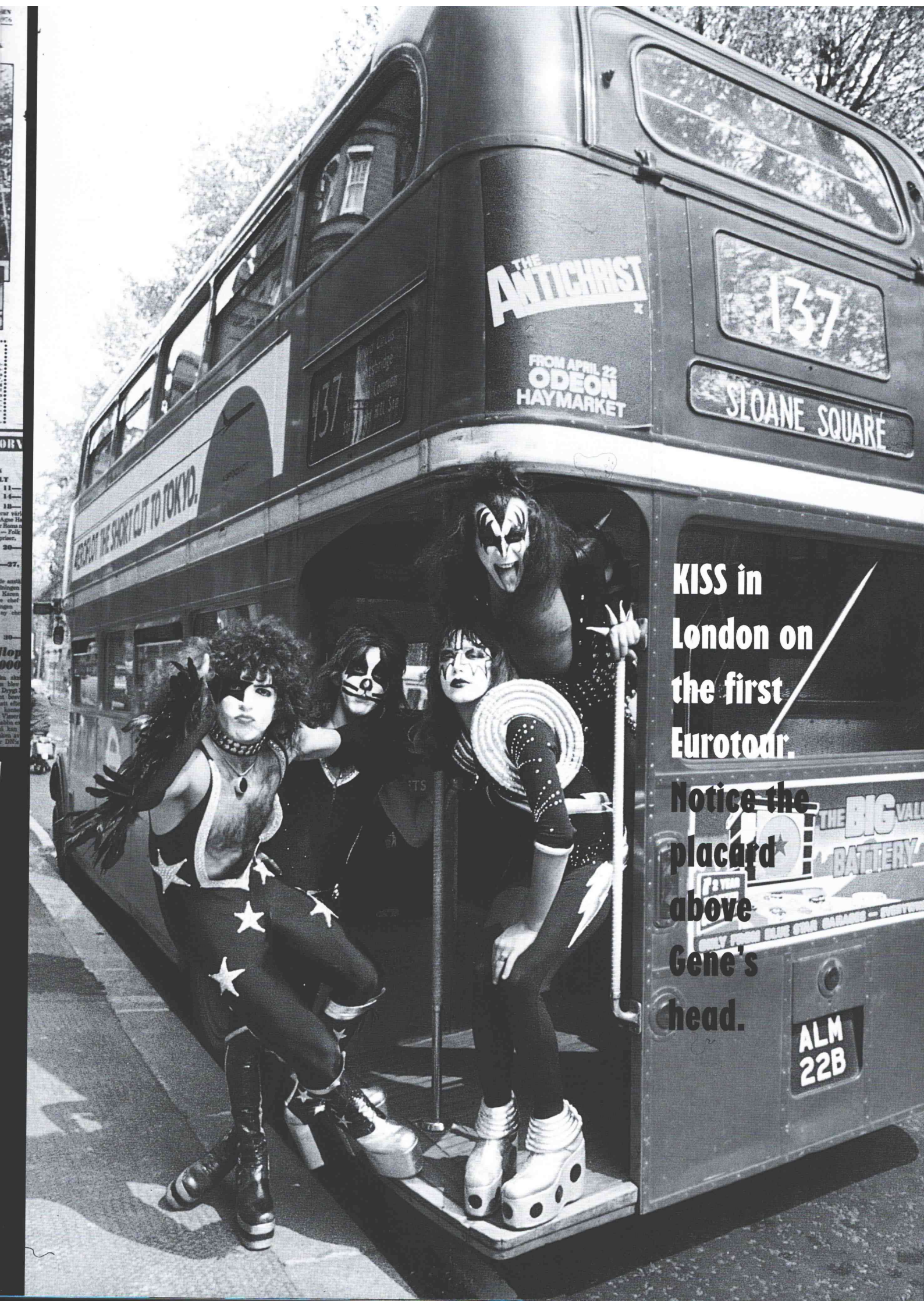
Gene and Junior Smalling, our first road manager.

Paul doing his best Peter Criss imitation "Should I jump or not??"

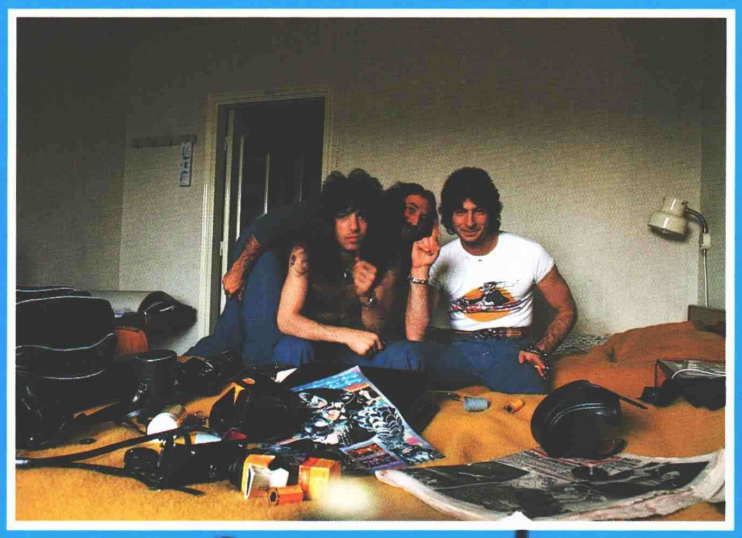
Gene looking trim and fit. What happened??

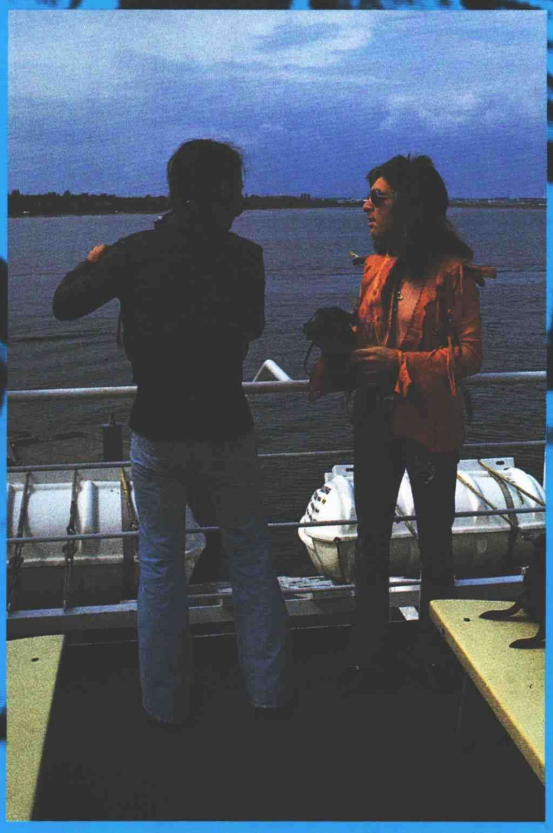
The band on London Bridge.

We had conquered America, but we had no real sense of what we might or might not mean overseas. Our first European tour in 1976 told the story. From Stockholm to London, Europe had become KISS crazy . . . and the pappa-razzi were not immune. They seemed to love the whole thing.



KISS in London on the first Eurotour. Notice the placard above Gene's head.





KISS
Welcome to Germany
Mama Concerts GmbH - The Concert Company

We came back to New York, our home town as conquering heroes. Nassau Coliseum in Long Island was the scene of our New Year's Eve spectacular — this time, Blue Oyster Cult would open for us, instead of the other way around. People began to come back stage to meet us. Here we are with porno star Linda Lovelace. Life was good.

But a few minor inconveniences and Peter's volatile behavior weren't enough to discourage KISS from rising to the challenge at hand.

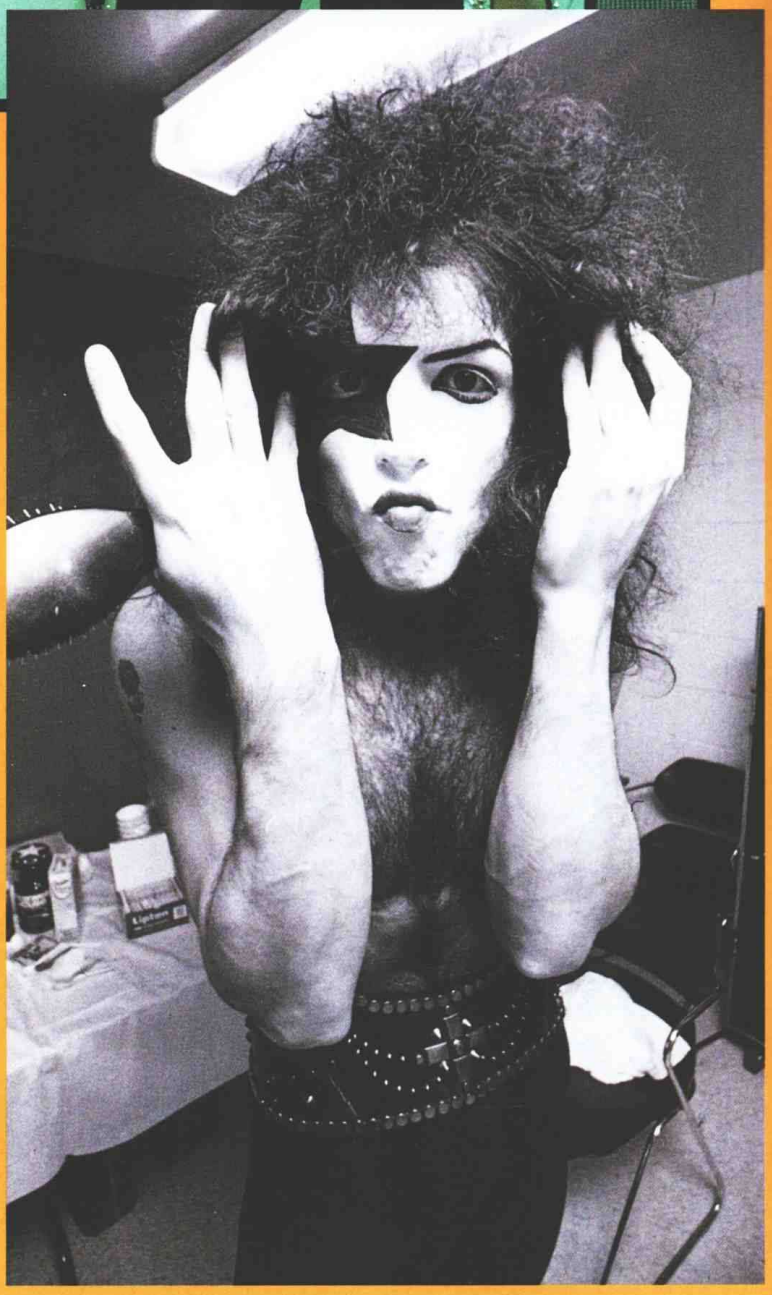
"We were repeating the initial conquest that we had made in America," says Paul. "We were getting a chance to do it again, this time in another country. In America, we had already won the heavyweight title, and now we were going to do the same thing in Europe — but we had to start in the preliminaries. And it was great."

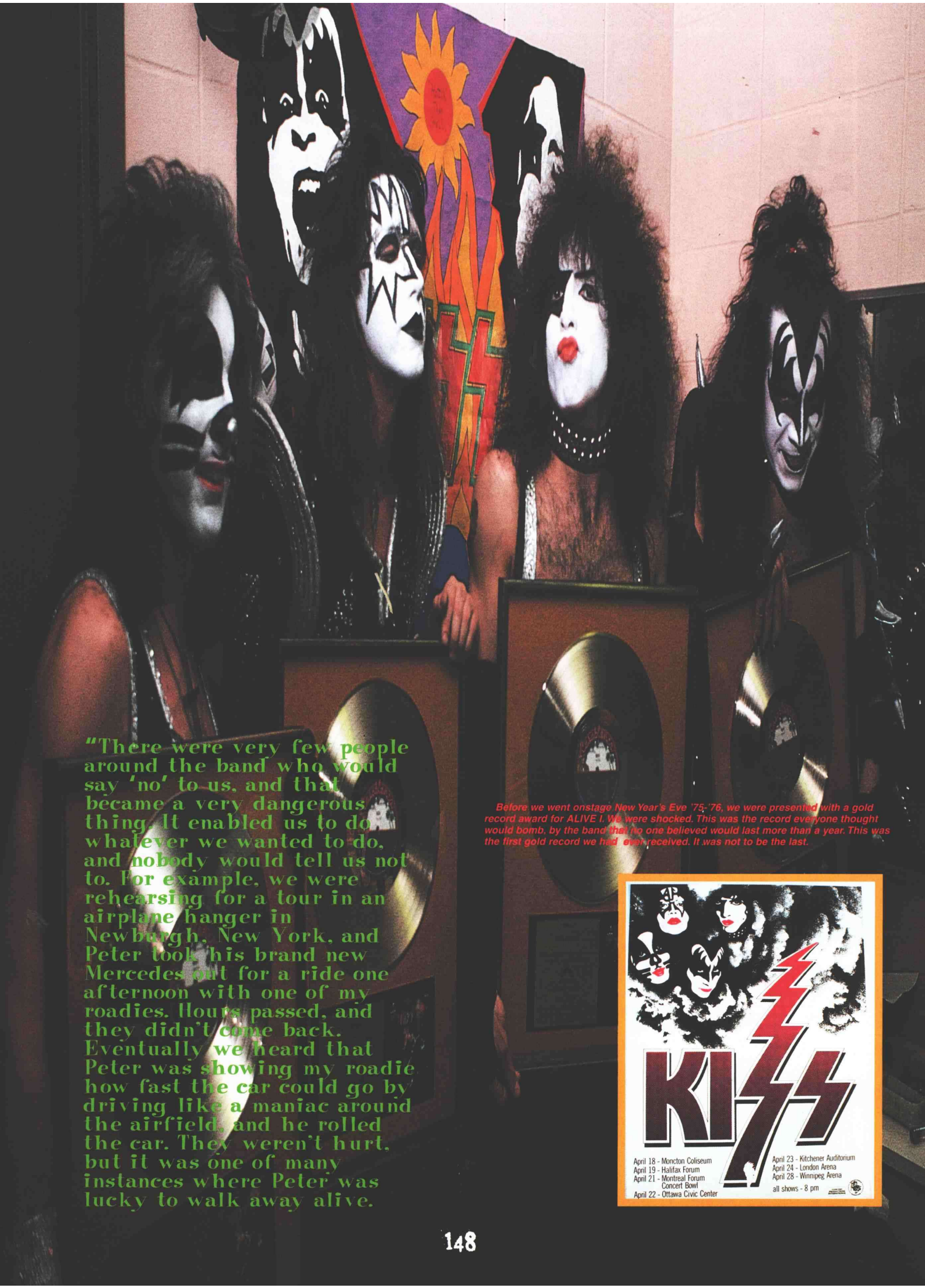
Finally back on American shores, KISS were instantly reminded of just how massive they had become over the last few months. Alive! was holding steady at the top of the charts, "Rock And Roll All Nite" was a smash hit, and the band was in tremendous demand. It hadn't been easy, and it certainly didn't happen overnight — but there was no denying that the rock group KISS had arrived.

By December of '75, it was time to begin work on the next studio album. Previously for KISS, recording a new album had generally been a simple matter of booking a studio, crafting some high-octane rock n' roll in a short period of time and finally getting it down on tape. But recording the follow-up to Alive!, one of the most successful albums of 1975, was not going to be such a clear cut mission. It was obvious that, before Alive!, people hadn't exactly been blown to bits by KISS recordings — and the danger here was that the new album would suffer the same fate. There was only one thing to do — make sure that didn't happen.

"When Alive! became a huge hit, Bill Aucoin told us that the word in and around the industry was that it was a one-shot deal," says Paul. "That we would be a one-hit wonder. And he told us that we had to make sure that our next album broke new ground for the band and established KISS as a formidable, serious rock n' roll band. So he suggested the best way for us to do that would be to work with a producer named Bob Ezrin.

"Now, we had already met Bob once before. After we had done Dressed To Kill, we were in Toronto where we were doing a television show. And on one of the stairways between two of the studios, we met this guy named Bob Ezrin. Bob was very diplomatic and soft-sell, and right there he asked us, 'Do you guys like the sound of your albums?' And we, still being rather naive, said, 'Yeah — they sound fine.' So that was that — we shook hands, and that was the last we saw of Bob until





"There were very few people around the band who would say 'no' to us, and that became a very dangerous thing. It enabled us to do whatever we wanted to do, and nobody would tell us not to. For example, we were rehearsing for a tour in an airplane hanger in Newburgh, New York, and Peter took his brand new Mercedes out for a ride one afternoon with one of my roadies. Hours passed, and they didn't come back. Eventually we heard that Peter was showing my roadie how fast the car could go by driving like a maniac around the airfield, and he rolled the car. They weren't hurt, but it was one of many instances where Peter was lucky to walk away alive.

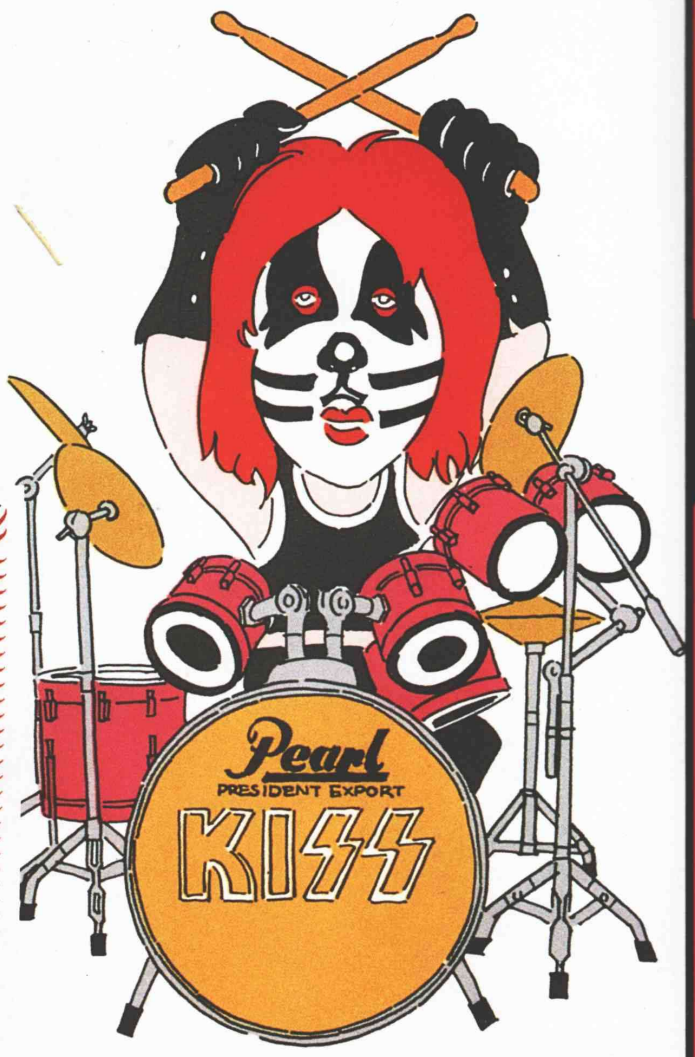
Before we went onstage New Year's Eve '75-'76, we were presented with a gold record award for ALIVE I. We were shocked. This was the record everyone thought would bomb, by the band that no one believed would last more than a year. This was the first gold record we had ever received. It was not to be the last.

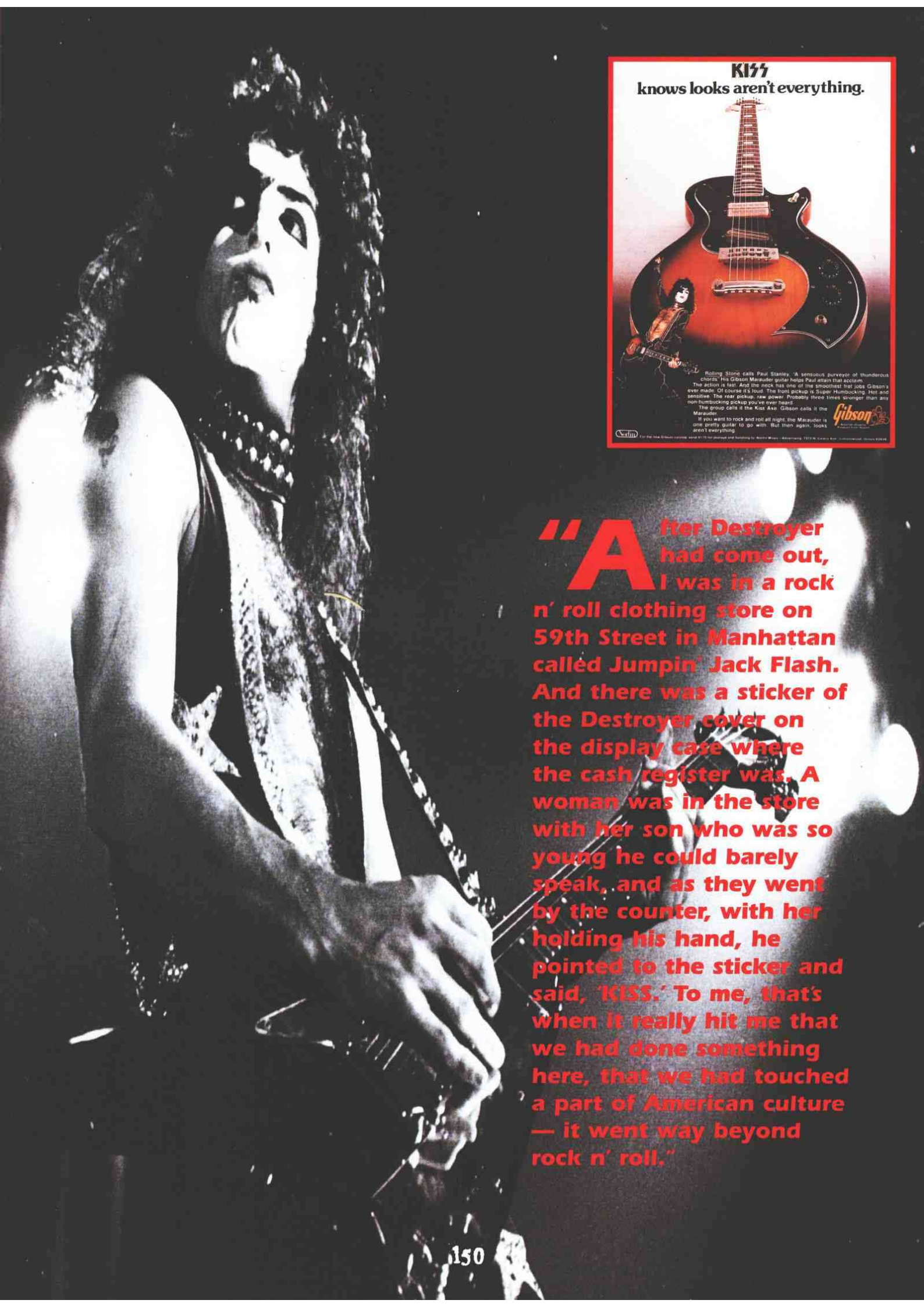
we met with him for the Destroyer album."

Once hired as producer, Ezrin immediately assumed control of the Destroyer project — and the band was more than willing to let him take the reins.

"We were ready to take that next step," says Paul. "We knew that, if we didn't play our cards right, we were in danger of becoming another fad like the hula-hoop. When Bob came along, after having done all the classic Alice Cooper albums, we knew he was the one to take us to the next level."

The end result of Ezrin's work on Destroyer is clear, as the album would later become one of KISS's signature records. But it raises the question: Why exactly did KISS, a band that had retained

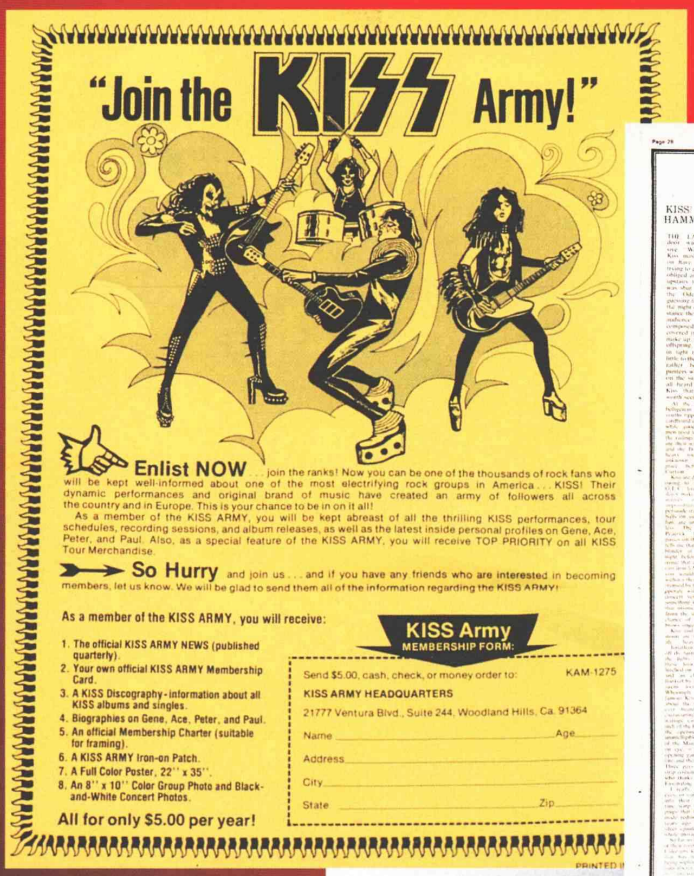


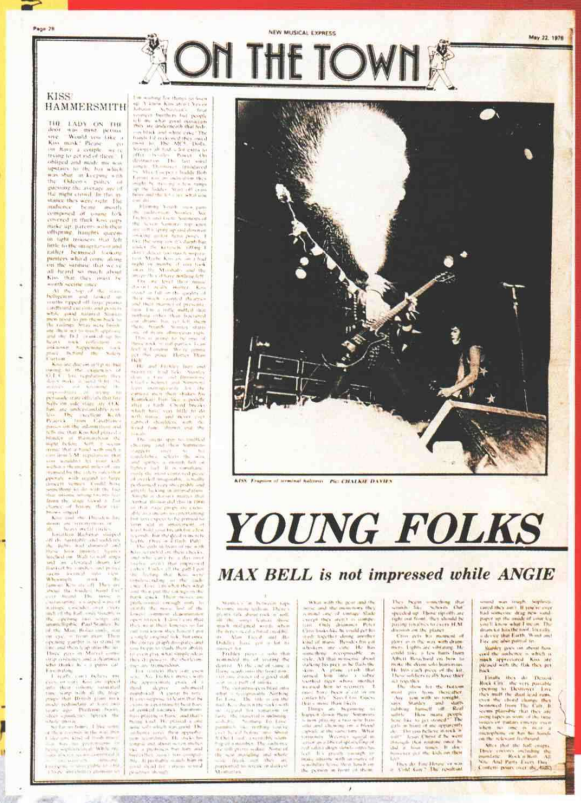


"After Destroyer had come out, I was in a rock n' roll clothing store on 59th Street in Manhattan called Jumpin' Jack Flash. And there was a sticker of the Destroyer cover on the display case where the cash register was. A woman was in the store with her son who was so young he could barely speak, and as they went by the counter, with her holding his hand, he pointed to the sticker and said, 'KISS.' To me, that's when it really hit me that we had done something here, that we had touched a part of American culture — it went way beyond rock n' roll."

100% control over their own music since day one, suddenly allow a veritable stranger to walk in and do things his way?

"For the same reasons that we brought in Bill Aucoin, Neil Bogart or even the people who helped us build costumes, we had no objection to bringing other people into the army as long as they had something to offer," says Paul. "Or if they could do something that we couldn't. And clearly, Bob Ezrin was in another league from us. No matter how cool or on top of things we thought we were, Bob had seen it, done it and been there before."





"Even though Ezrin was being completely dictatorial and took over the whole project," adds Gene. "He seemed to know something that we did not."

But Bob Ezrin was not some gentle, all-knowing sheepherder guiding his obedient flock across the countryside. No, no — in fact, it's safe to say that, right from the start, Ezrin kicked their asses. Hard.

"Working with Bob was like going to boot camp," says Paul. "We were a pretty disciplined band, but we didn't have real savvy when it came to working in the studio. Bob was a very hard taskmaster — like a coach in summer camp. In fact, he wore a whistle around his next and would blow it to get our attention. He would yell 'Alright, campers, let's get to work!' If we talked too much, he would scream at us to shut up. And you can bet that we'd come to attention."

Ezrin was clearly in control of the situation, and if anyone stepped out of line — anyone — they were quickly put back in their place.

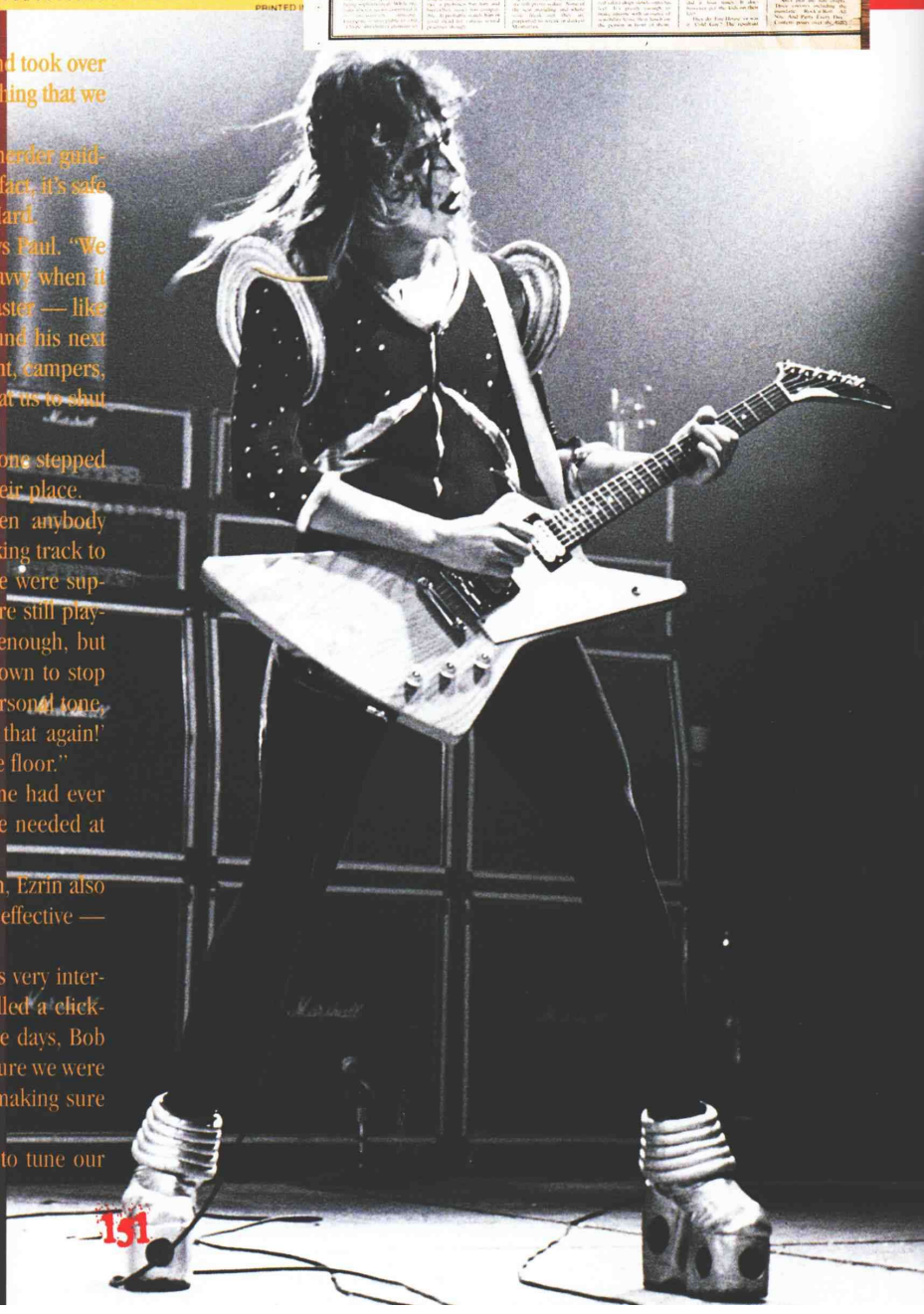
"One day, he reamed out Gene like I've never seen anybody reamed out before," says Paul. "We had recorded the backing track to a song, and the song was going to fade out at the end. We were supposed to keep playing until Bob told us to stop. So we were still playing, and clearly the song was over and we had gone far enough, but Bob hadn't told us to stop yet, and Gene decided on his own to stop playing. Bob came over, and in the most venomous and personal tone, wagged his finger at Gene and said, 'Don't you ever do that again!' Gene's jaw dropped, and I expected to see a puddle on the floor."

"I remember being dumbstruck," adds Gene. "No one had ever spoken to me like that before. But it was exactly what we needed at that time."

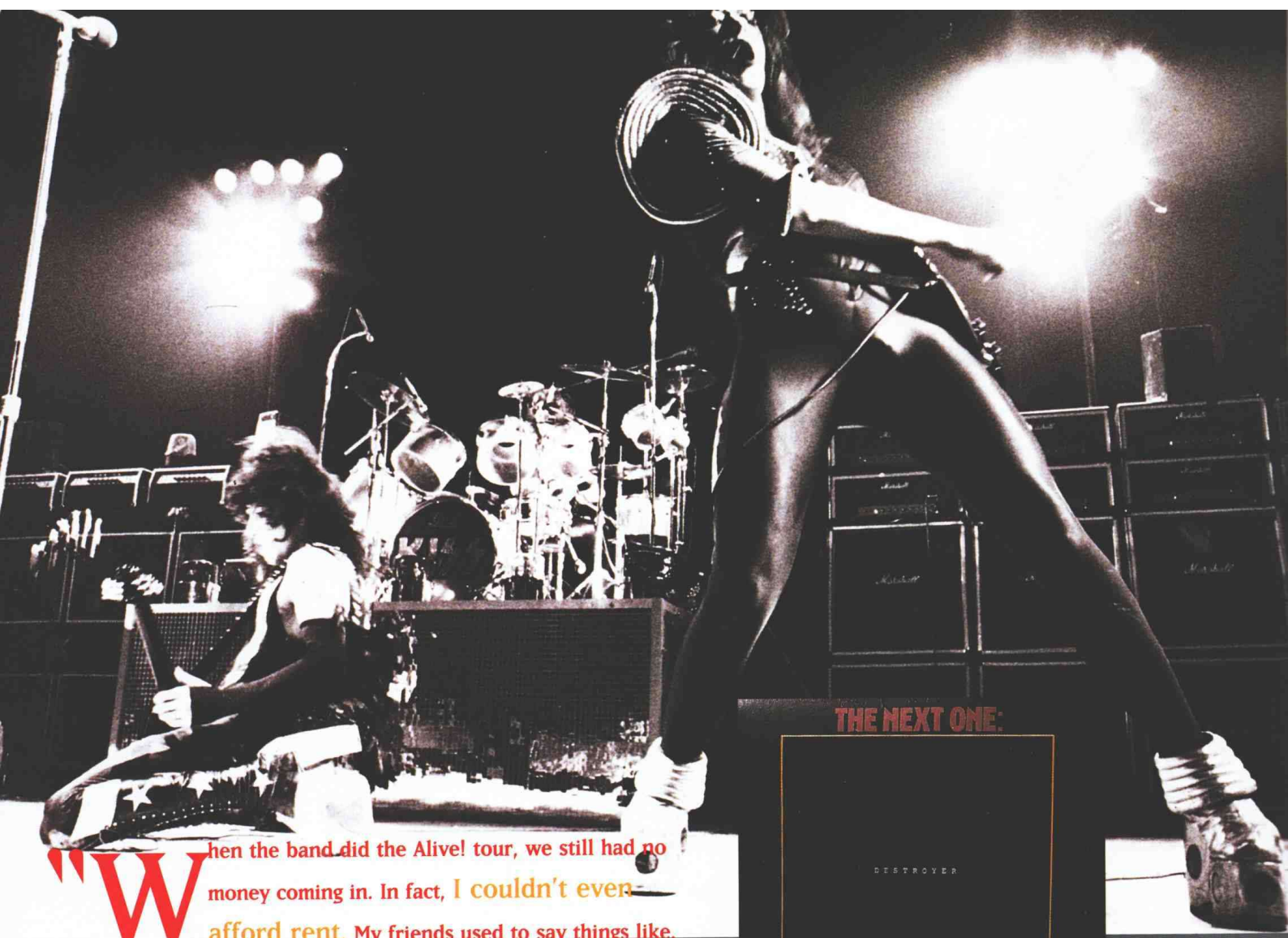
Aside from a good tongue-lashing every now and again, Ezrin also introduced the band to some primitive — but undeniably effective — methods of recording.

"The way Bob kept time while we were recording was very interesting," says Paul. "Nowadays, most people use what's called a click-track, which is like an electronic metronome, but in those days, Bob would take a stick and beat on a cigar box with it to make sure we were all in time. He was like the time-keeper on a slave ship, making sure everyone was rowing at the same rate.

"He also wouldn't allow us to use a tuning machine to tune our

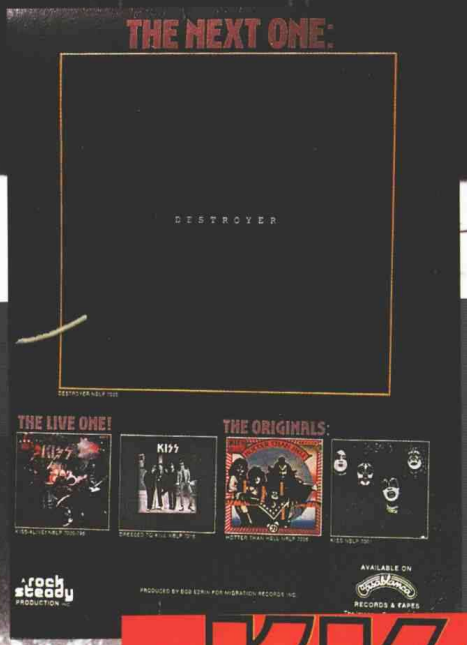


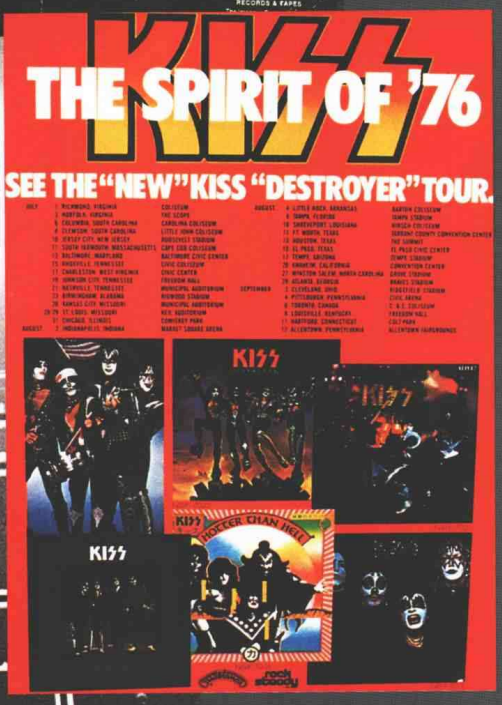
"The KISS Army started after Alive! came out. There was a guy whose name was Bill Starkey, and he was from Terre Haute, Indiana. And a radio station in his town refused to play KISS, and he kept calling and begging them to play KISS music, but the DJs kept telling him that the station didn't play KISS. So Bill said that, if they didn't play a KISS song by the time this one DJ went off the air, he was going to surround the radio station with the 'KISS Army.' In essence, it was a threat. But the DJ didn't pay much attention to it, and when he tried to leave the station, he couldn't because the building was surrounded by KISS fans. And the incident was all over the local papers the next day — that's how the KISS Army was born."



"When the band did the Alive! tour, we still had no money coming in. In fact, I couldn't even afford rent. My friends used to say things like, 'You'd better take Bill out for dinner tonight otherwise he's not going to eat.' And they would take turns calling me up and inviting me out to dinner. That's how I ate. Soon afterwards, though, they money started coming in. The first big check we got was for two million dollars. I must have counted those zeros a thousand times."

— Bill Aucoin





KISS □ DESTROYER □ NBLP 7025

"I DON'T UNDERSTAND WHY THEY DON'T DIE ON THAT STAGE. I'VE REALLY NEVER SEEN A BAND WORK SO HARD." —ELTON JOHN

The continuing saga of America's hottest rock 'n roll band: DESTROYER is an album that lives up to its title. KISS are as daring on vinyl as they are on stage. Free as space-walking astronauts. They have the fire. They have the power. They have the entire world watching and listening.

OTHER KISS ALBUMS AND TAPES AVAILABLE	
KISS	NBLP 7001
HOTTER THAN HELL	NBLP 7006
DRESSED TO KILL	NBLP 7016
ALIVE	NBLP 7020

instruments. He made us tune by ear. He was real tough on us."

"We needed somebody to show us what we were really capable of," says Gene. "No matter how much of a world champion you think you are, you always need your trainer to tell you what it is that you're really good at and then coach you in that direction. That's what Bob did for us."

There's no denying that Bob Ezrin could crack a whip even better than P.T. Barnum — and the band responded attentively to his drill sergeant-like tactics. But let's face it — ever since the band's formation, KISS had never needed anyone to light a fire under their asses in order to make them produce. And they certainly hadn't become lazy now. What KISS needed with Destroyer was someone who could step in and redirect the band's sound and style without sacrificing any of the edge that had gotten them this far. Bob Ezrin was just the man to do this, and he did so by co-writing no less than seven of the album's nine songs.

"We rehearsed at a place called Carroll's Music Studio," says Paul. "The four of us and Bob would be in there playing songs and coming up with ideas, and Bob would say, 'Okay, who's got a verse?' Or 'Who's got a bridge?' And everybody would play whatever they had lying around. That's how a lot of those songs were constructed."

It was the first time KISS had ever worked with an outside writer, and the results were truly staggering. Ezrin's influence on such songs as "Detroit Rock City," "Do You Love Me" and "Shout It Out Loud" was unmistakable, despite the fact that the band didn't recognize his genius right away.

"He came in one day and started humming this melody," says Gene. "And we ended up using it as that very identifiable and important solo in the middle of 'Detroit Rock City.' But when he first suggested it, we made fun of it because it almost sounded like Spanish music."

"I remember thinking it sounded like mariachi or bull-fighting music," says Paul. "We knew it sounded great, but a closely kept secret among all of us had thought of that it was obvious that he knew what he was doing."

One of Ezrin's most successful co-writing endeavors with KISS, for this case, Peter) came in the form of a soft, intimate, emotionally-stirring lullaby that, ironically, would later become the band's biggest hit ever — a song called "Beth."

"I was in a car with Peter, on our way to Cadillac, Michigan to spend the day with the football team," says Gene. "And Peter started humming this melody he had written to a song that he called 'Beck.' So I suggested that he re-name the song and change it to a girl's name so people didn't think he was in love with Jeff Beck. And I told him to bring it into the band when we got back to the studio. He did. Ezrin helped him work it out, and we had 'Beth.'"

Of course, Ezrin's final decisions didn't always meet with band approval – and yet they trusted him enough to abide by his wishes.

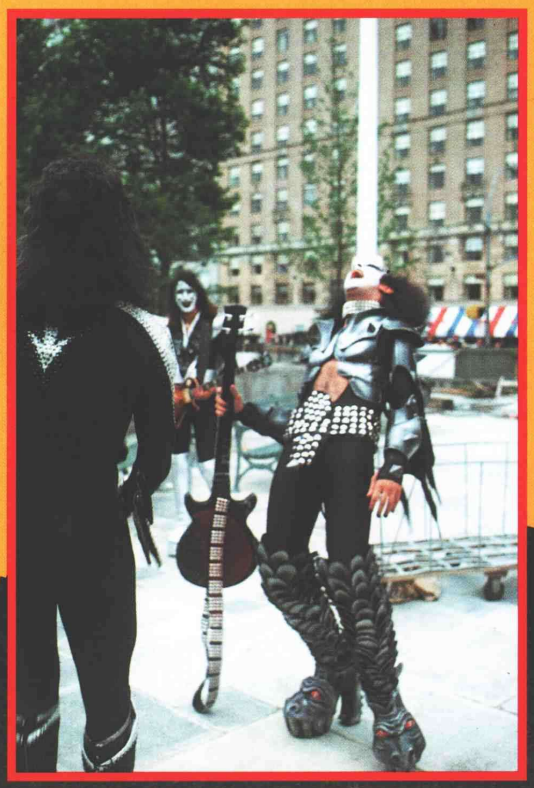
"I brought in a song that I was really excited about called 'God Of Thunder,'" says Paul. "And I had every intention of singing it, but then Bob heard it and said, 'Gene will sing that.' I was immediately furious that a song that was written by me and for me was not going to be sung by me. In cases like those, you tend to decide whether you played by the rules or when the rules didn't go in your favor, did you take your marbles and go home? And you didn't — Bob was the ruler in this situation, and we played by his rules.

"We truly would have been the idiots that some people thought we were if we didn't open our

"Before I agreed to produce the **Destroyer** album, I went to Michigan to see them play live. They played a mid-sized arena, and I remember that, from the time they hit the stage to the minute they left, the audience was on their feet with their hands in the air. I was just blown away by the band's power, and I also noticed some areas I felt could have used some improvement. So we met immediately thereafter and talked about what they wanted to accomplish with their next record — how we were going to take them over the hump from being the best of the B bands to the top of the A group." — Bob Ezrin

Before the days of automatic tuning devices, guitars had to be hand tuned to perfection. Even so, you had to have additional guitars that were in tune and ready to go.

We let KISS roadies do most of the other stuff, but as seen here, Ace tuned his own guitars . . . because he cared.



Here's Gene doing his nose and face balancing act for anyone willing to watch.

Inanimate objects were not the only things he was able to balance so well. But, that's a different story.

The original Ken Kelly rough for the cover of Destroyer was to have been Frank Franzetta, who wanted too much money. With the band's input, Kelly kept updating the cover art (including changing costumes) until we were happy.

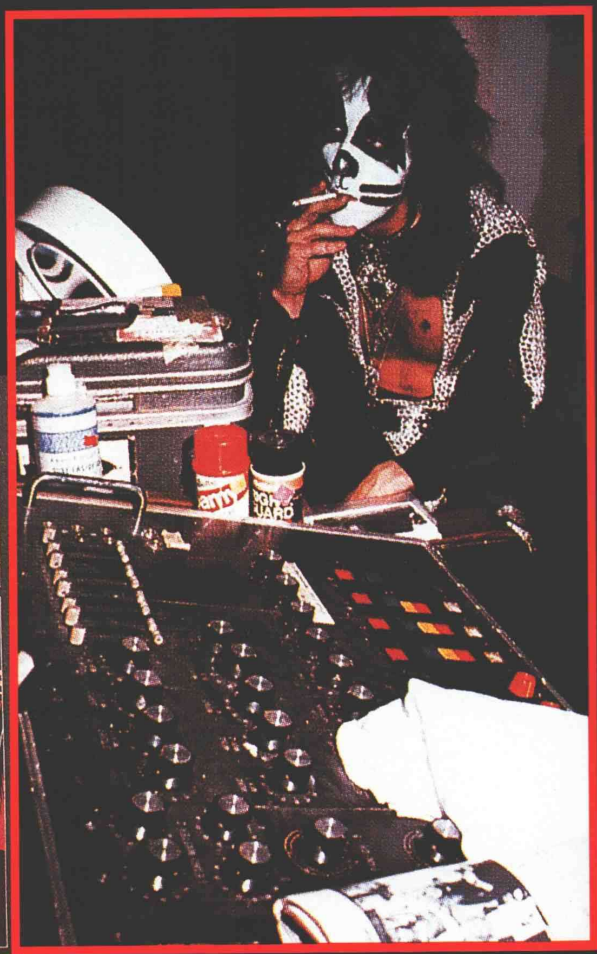
heads and our ears to someone who clearly had something to offer us — something that we could learn from. And there was no denying that we learned an incredible amount from Bob."

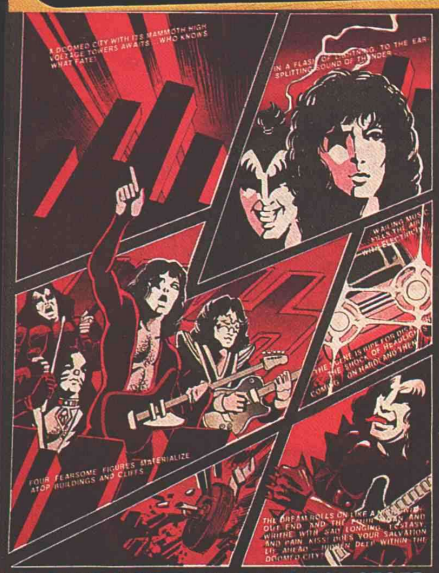
With Ezrin's guidance and infinite wisdom, each member of KISS took their musicianship and songwriting abilities to a higher level. Except Ace. The guitar wizard's presence was strangely absent on Destroyer — a fact that can only be attributed to his being swept away by the band's runaway success.

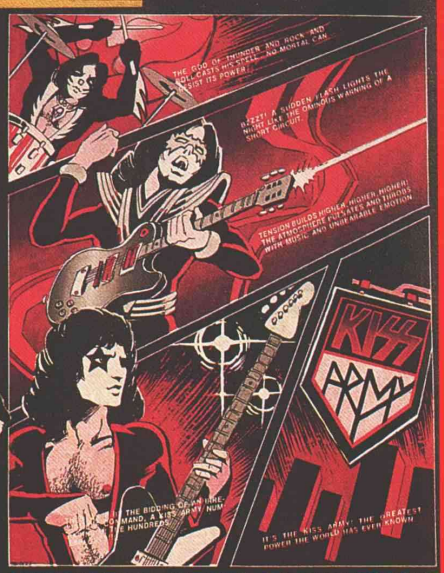
"Destroyer was not only a quantum leap forward for the band," says Gene. "It was also a quantum leap backwards for Ace as a member of KISS. Destroyer was the first record where Ace didn't have one of his own songs and didn't sing anything either."

"And it wasn't a matter of him not being capable of it, or his songs being vetoed," adds Paul. "It was just that Ace didn't give a shit at that point. He was being consumed by the band's success, and he spent all of his free time partying with his friends instead of writing songs like the rest of us."

Destroyer marked yet another first for KISS — the first time any member of the band missed a recording







:ISS. BLUE OYSTER CULT AND BOB SEGER. SEPTEMBER 6 VARSITY STADIUM TORONTO

session and had to be replaced by an outside musician. It was Ace, and Ezrin wouldn't stand for it.

"Success had hit us like an atom bomb," says Gene. "And it affected everybody differently — everybody's excesses came out in different ways. One day during the recording of Destroyer, Ace told us that he would have to leave the studio by seven o'clock because he had booked a date to play cards with his friends. He was very cordial about it, but we told him that we stayed in the studio for as long as we had to, whether it was until seven or three o'clock in the morning. But seven o'clock came around, and Ace left. The point is that, on a couple of different occasions, Ace didn't make the recording sessions. In those instances, Ezrin took the reins and said that we couldn't wait any longer and that we had to move on. So he brought in an outside guitarist to play on a few songs, including 'Sweet Pain.' and 'Beth.'"

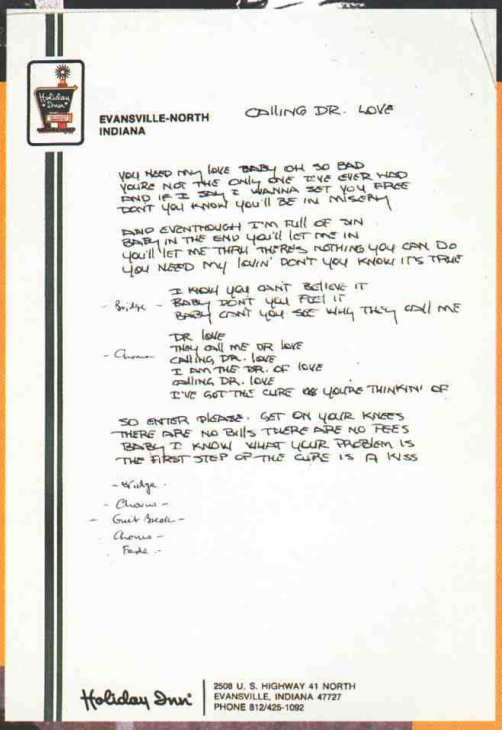
It was the first time anyone had consciously defied the other members of KISS, and the group wasn't so much upset as they were stunned.

"We all felt very uncomfortable about this, and in some ways we wanted to fight Ace's battles for him and tell Ezrin that this is KISS and that only members of the band play on our records," says Gene.

"But the other side is that, KISS shows up together to make records, and if KISS doesn't show up together, then who is KISS?," adds Paul. "The stakes were much higher now. And there was a lot less room for that kind of care-free attitude. We might have let things like that go earlier on, but it was different now, and it couldn't continue. We had to bring in a replacement."

And, as expected, Ace wasn't the least bit happy to learn that some of his guitar parts had been recorded by a stranger.

"It really bothered Ace," says Gene. "He was furious when someone else played on a record in his place. It was as if he felt betrayed by us."



EVANSVILLE-NORTH
INDIANA

CALLING DR. LOVE

YOU NEED MY LOVE BABY OH SO BAD
YOU'RE NOT THE ONLY ONE I'VE EVER HAD
AND IF I SAY I WANNA BE YOU'LL BREE
DON'T YOU KNOW YOU'LL BE IN MISERY

AND EVENTHOUGH I'M FULL OF SIN
BABY IN THE END YOU'LL LET ME IN
YOU'LL LET ME THEN THERE'S NOTHING YOU CAN DO
YOU NEED MY LOVIN' DON'T YOU KNOW IT'S TRUE

I KNOW YOU CAN'T BELIEVE IT
BABY DON'T YOU FEEL IT
BABY CAN'T YOU SEE WHY THEY CALL ME

DR. LOVE
THEY CALL ME DR LOVE
CALLING DR. LOVE
I AM THE DR. OF LOVE
CALLING DR. LOVE
I'VE GOT THE CURE FOR YOU'RE THINKIN' OF

SO ENTER PLEASE. GET ON YOUR KNEES
THERE ARE NO BILLS THERE ARE NO FEES
BABY I KNOW WHAT YOUR PROBLEM IS
THE FIRST STEP OF THE CURE IS A KISS

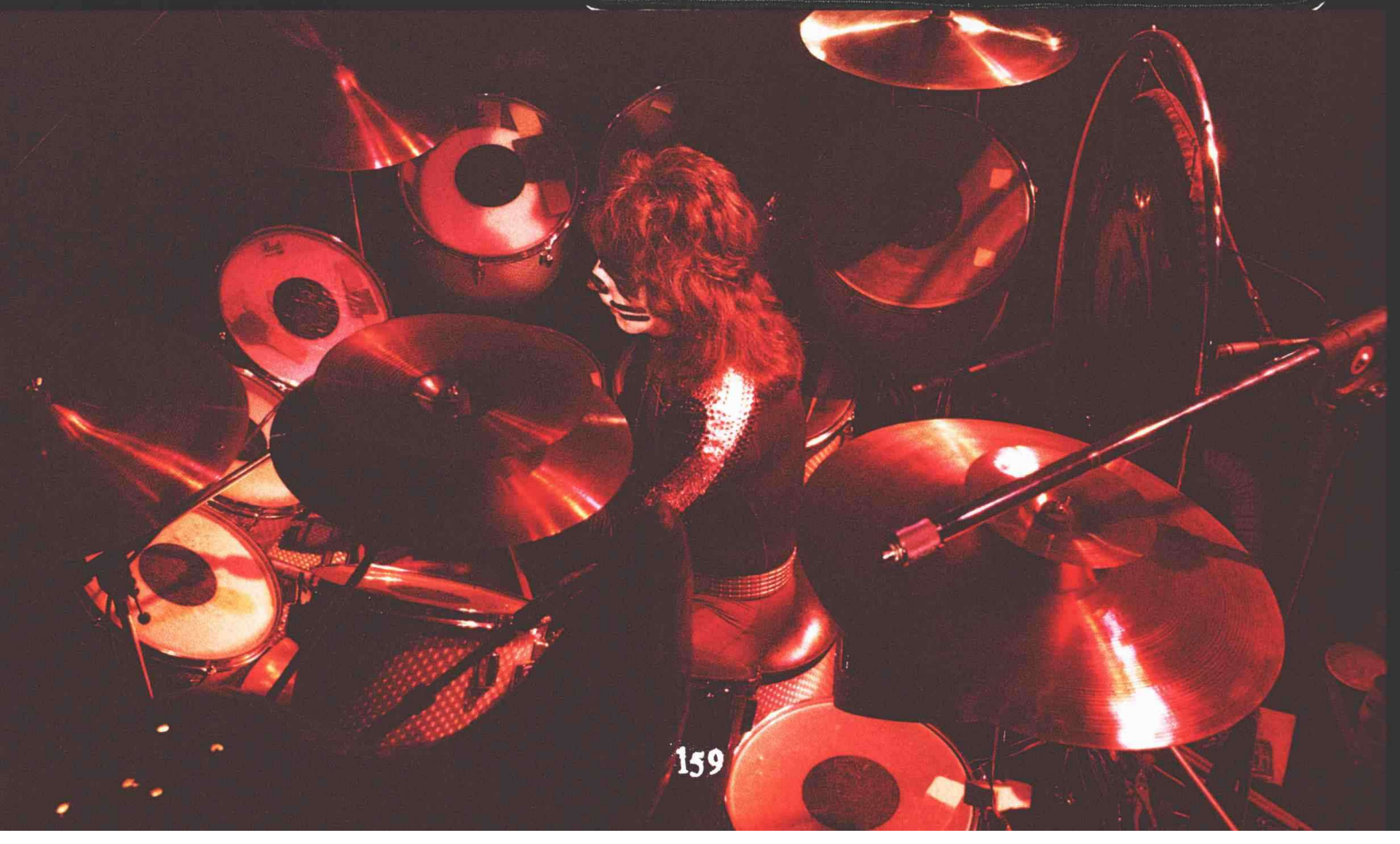
- Bridge -
- Chorus -
- Guit Break -
- Chorus -
- Fade -

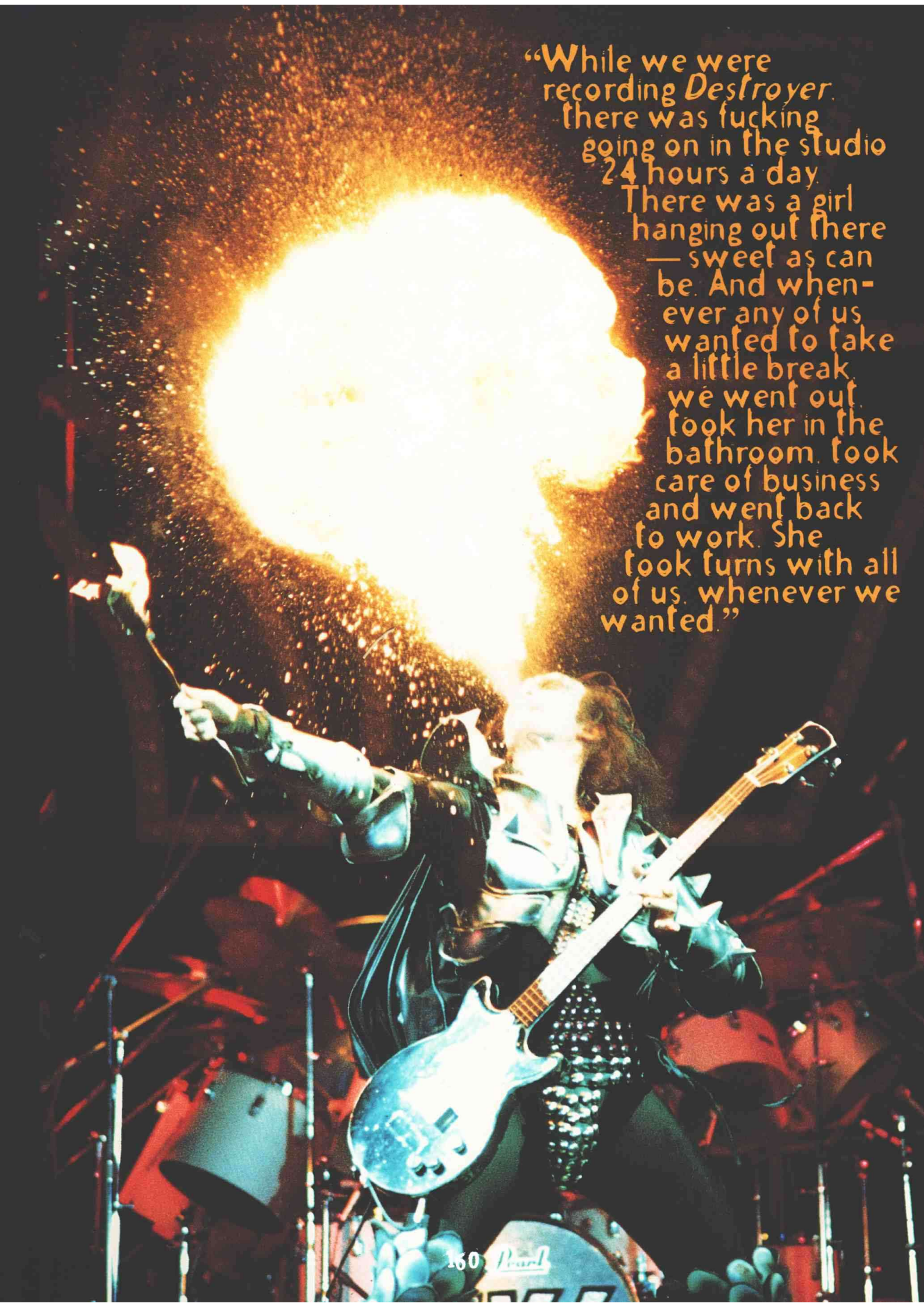
Holiday Inn
2508 U. S. HIGHWAY 41 NORTH
EVANSVILLE, INDIANA 47727
PHONE 812/425-1092

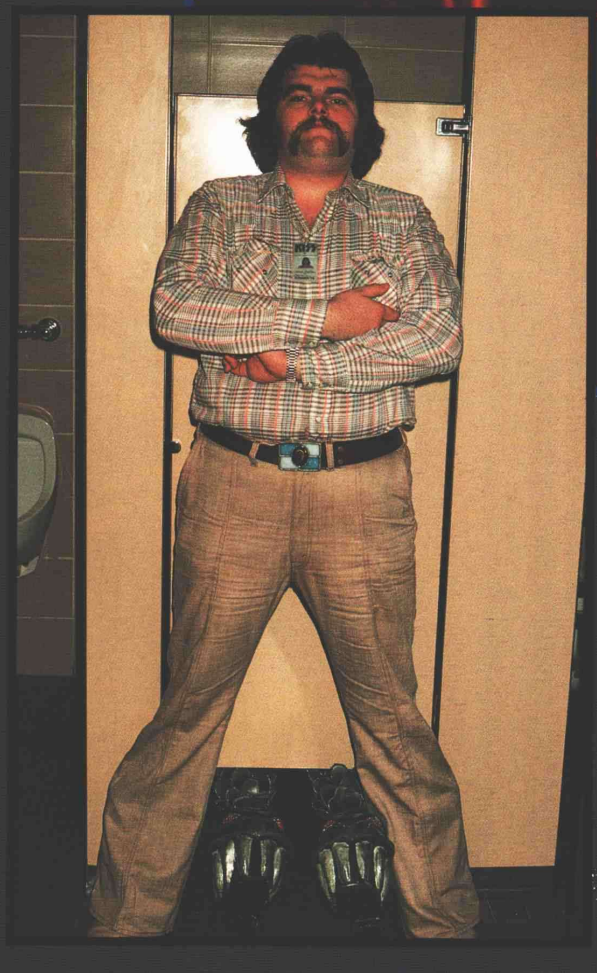
"What's funny is that, at that point, Bob had a major drug problem," says Paul. "But he worked like a dog to make the project work, and every day he was in the studio before us and was still there when we left. He was leading the pack all the way. So we didn't care how he spent his time or what he did for recreation — the only thing that mattered was that, despite his problem, he could still perform. And we never cared if Ace drank a little too much. But, by the time we got to Destroyer, Ace wasn't performing the way he had been in the beginning."

Destroyer was eventually completed (in two separate recording sessions to allow for the band to continue touring in support of Alive!), and was scheduled for release. The moment of truth had arrived. Earlier, critics had gone on record as saying that

KISS ROAD CREW




"While we were recording *Destroyer*, there was fucking going on in the studio 24 hours a day. There was a girl hanging out there — sweet as can be. And whenever any of us wanted to take a little break, we went out, took her in the bathroom, took care of business and went back to work. She took turns with all of us, whenever we wanted."



tumes on a stage with all kinds of unnecessary effects. Ultimately, we ran the risk of being buried by a perception of the band that we had started to buy into — which said that KISS was about show. But we started out as a rock n' roll band — not a show. I think we ended up painting ourselves into a corner by trying to outdo ourselves with every tour."

"And not only did the show escalate in size and mass," adds Gene. "But the cost of doing these things was simply astronomical. The very first time we rehearsed the full stage show, we went upstate and rented an airplane hanger — and that became our rehearsal hall. Up until that point we had rehearsed in a small studio."

"We also believed that the fans wanted such a massive show," says Paul. "And it was probably what they wanted because we kept giving them more every time. But it was clear from the very first tour that the band,

along with some bombs, some sweat and some conviction, was the heart and soul of KISS — and the stage show became a window dressing for that."

As the band continued to pummel American audiences — now exceeding the 17,000 mark each night — with a new show that bared more similarities to a nuclear war than a rock concert, something else began to change. For the first time in their history, KISS were actually making money! After being in financial debt to both Casablanca and Bill Aucoin even as Alive! sailed to the top of the charts, the band were finally beginning to see green. But despite the large sums of cash that Paul, Gene, Ace and Peter were now dividing equally amongst themselves, the lifestyles they had grown accustomed to barely changed.

FRIDAY

The Detroit News

Ford to shift 1,700 to RenCen; move elates Detroit officials

IN YOUR NEWS TODAY

Jobs and tax rebates top Carter's plan

Did editor cause Dearborn ouster

Firm hired to lure plants to Detroit

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Sunny
High
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THE TORONTO SUN

15¢ FINAL

VOL. 5 NO. 213 — 134,283 — TORONTO, ONTARIO, TUESDAY, SEPTEMBER 7, 1976 — 72 PAGES

Insp. Charles Maywood
He ordered door's opened

Police force gate as Kiss kids riot

Rock fans storm Varsity Stadium : Pages 32-33

• CONSTABLE STRAINS to hold back crowd yesterday before police forced stadium gate with a crowbar. No one was seriously hurt.

"We were a bunch of kids who never had anything of any value or substance," says Paul. "So, when the money started coming in, what hit me all of a sudden was, 'Wow, I can buy a sofa.' It wasn't like, 'Oh boy, now we can buy Rolls Royces.' Our taste and our perspective was much smaller and much more narrow than that, and it was probably limited by our life experience and what we were exposed to.

"While Destroyer was being recorded, after Alive! had already sold a few million copies, I was living in a furnished apartment, and my rent was around $200 a month," says Paul.

"And I was sharing a duplex with a very nice girl who worked in a carpet store," says Gene. "And my rent was also around $200 a month."

"We had no desire to own estates or airplanes or have servants or anything like that," continues Paul. "Ace was the only one who ended up with a collection of cars. But none of us ever thought, 'Wow — now I can have a Lambourghini and a Ferrari.' To us, those were Italian dinners."

Of course, after being damn near destitute for so long, suddenly having an abundance of cash did make a slight but significant difference when it came to everyday life.

"For instance, if you wanted to go somewhere, you took a limo instead of a cab," says Gene. "If you wanted a new pair of boots, you bought 'em. One of the biggest thrills for me was finally getting a credit card. To me, only grown-ups got credit cards. And now I didn't have to carry cash any more — I just rubbed the card like Aladdin's lamp and money would come out. And the first thing I did with it was take my friends out

KISS

BOB EZRIN'S KISS OF DEATH

By Jymn Parrett & Machine Rock

KISS — Destroyer (Casablanca)

Up until **Destroyer**, Kiss had perfectly executed its master plan of universal Rock 'n' Roll Domination. Aside from being the loudest band you've ever heard, Kiss played with such energy and precision that it didn't really matter all that much that the songs weren't always as good as the performance. But more than any other band before it, Kiss understood that the *sound* of Rock 'n' Roll is the dance.

However, just as Kiss is balancing on the brink of superstardom, they have committed a fatal mistake. For some unfathomable reason, Kiss has forsaken its raunch for a more "musical sound" produced by the notorious Bob Ezrin. The end result is that instead of being knocked back by the sound, the listener (that's *you*, dummy) is forced to actually keep turning the volume up in order to hear anything. Even at maximum volume, **Destroyer** sounds as if it was recorded through a soggy cloth. Gene Simmons' crucial bass lines are inaudible, and Paul Stanley's rhythm chords are overwhelmed by the multi-layered vocals.

In short, a tragedy; and Ezrin can now be proud to list Kiss alongside Alice Cooper and Lou Reed, all of whom he has brought down to insane levels during his career.

The saddest thing of all is that songs such as "Detroit Rock City" and "Do You Love Me" are instant Kiss classics, destined to break new life onto the concert stage (and as **Kiss Alive!** proved, that's where Kiss excel) as perhaps the Greatest Band In Rock 'n' Roll History).

No apologies, and please Kiss: No More Bob Ezrin.

— Jymn Parrett

I agree 100% with what Jymn says, but I still think he let Ezrin off the hook a bit too easy. I mean, after all, piano on a Kiss album? Bells and chimes on a Kiss album? Strings, flutes and a full blown orchestra on a Kiss album? C'mon now; get real. I don't care if Ezrin wants to be to Rock music what Richard Perry is to the pop genres, but why does he keep messing with original musicians instead of bottom rung beginners? And if they ask *him* to do the job, why does he have to put his damned kids on every album that he touches?

When Ezrin put his kids on Lou's "The Kids" track from **Berlin**, it was a legit move; the song called for kids and Ezrin provided them. That they were his kids and the Summerhill Block Brats from around the corner made no difference — the job had to be done and they did it to perfection.

When Ezrin put his kids on Cooper's "Department Of Youth" track from **Welcome To My Nightmare**, it was a slightly questionable move on a slightly questionable album. Cooper was trying to rethread a new image using past props and a more 'musical sound,' and Ezrin was getting his fingers in the pie by co-penning another "youth anthem' a la "School's Out." He tried it again previously with "Teenage Lament '74," a single from the **Muscle Of Love** album that bombed. Obviously possessed by the need to either equal or surpass Townshend's only true Teen Anthem ("My Generation," of course), Ezrin gets every group that he works with to provide the voice for still yet another cheapo remake of "School's Out."

On **Destroyer**, Ezrin's latest retread is "Flaming Youth." Although his kids don't appear on this song (on **Destroyer** Ezrin's kids appear at the beginning of "God Of Thunder" and, come to think of it, this just might be Ezrin's trademark. Like some kind of vinyl Hitchcock, Bob manages to sneak his kids on every album, regardless of whether they have any rational purpose for being there (i.e., at the beginning of "God Of Thunder" on Destroyer) in the first place) the same relate-to-the-kids formula is applied here.

Compared to what Ezrin does to Kiss on **Destroyer**, the classic Stooges-Bowie; Dolls-Rundgren confrontations are virtually nonexistent.

If Kiss wants to be commercial, then Ezrin gets full points for doing exactly what Kiss wanted him to do.

However, if Kiss wants to be rockers on record (and not just plastic 5-M versions of Sweet), then they better watch it 'cause as it stands right now The Dictators' Go Girl Crazy! packs more Coronary Power in one groove than all of **Destroyer** does on both sides.

Fame, what's your name? And at what price glory?

— Machine Rock

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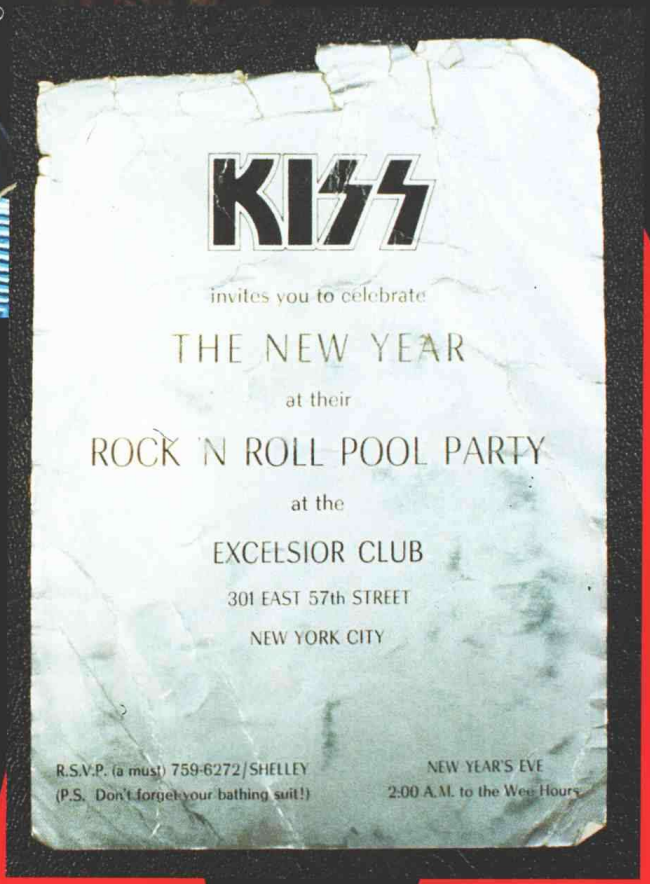


to dinner. The point was, we no longer had to worry about money."

"Another difference was that we started to buy each other big gifts for birthdays and Christmas," says Paul. "I remember Ace bought me a really big console television. But aside from that, there wasn't a whole lot of excess. We just spent a lot of money on each other, and we enjoyed doing it."

"Money was coming in from all over," says Gene. "T-shirts, tour books, all sorts of stuff. And there was a lot of money. But the thing is, and I know that it's difficult for people to understand money when they don't have it, that we never spent time thinking about the money once it started coming in."

KISS had obviously reached a level of popularity and success they had planned for and strove for since the early days of Wicked Lester, but they still felt there was much to accomplish musically. And while they certainly could have reached new heights of musicianship and songwriting with no money at all, the sudden influx of cash enabled them to become even more dedicated to their craft than before.

"Money gave us the ability to stop worrying about money," says Paul. "It was a burden lifted off of us, and it allowed us to concentrate on more important things. Like playing music."

"It allowed us to have a lot of fun, and to bring our road life with us back home because home was so boring," says Gene. "But it also allowed us to record demos whenever we wanted."

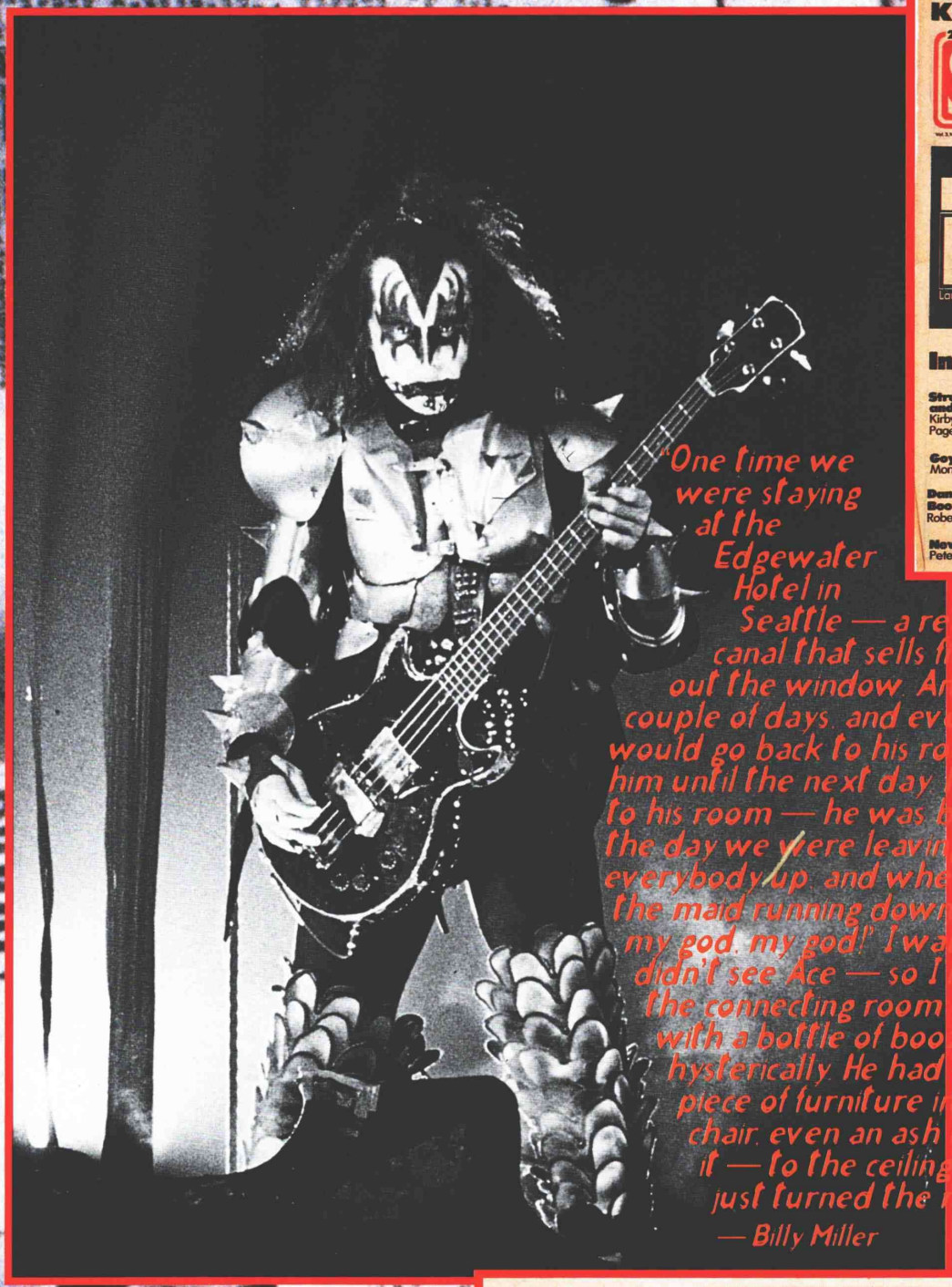
"When I did the demo for the song 'Love Gun,' I did it at Electric Lady," says Paul. "I wanted to develop that song as far as it could go, and the best way to do that was not sitting on my sofa, but going into a studio and working it out. It was not unusual for me to be at Electric Lady cutting demos while other people were in the studio recording albums. The excess was used only to make the band better."

"Everybody in the band got sick one day. They all had temperatures around 103 degrees — but none of them wanted to cancel the show. They said, 'Look, we only have to be on stage for 45 minutes — we can do it.' I took them up to the stage, they went on and blew the place out. When we got back to the hotel, Peter's temperature had gone up to 105 and we took him straight to the hospital. It was that type of dedication that put KISS on a level high above all the other rock bands at that time."

— Sean Delaney

"Every night, before I would retire, I would march into the guys' rooms, flip on the lights and look for the women that they would try to hide. My job was to throw the girls out so the guys could get to sleep, otherwise they'd get sick on the road. They would hide them underneath their beds. Underneath the mattress and lay on top of them. In the shower. Anywhere they could think — but I'd find 'em."

— Sean Delaney



"One time we were staying at the Edgewater Hotel in Seattle — a real rock n' roll hotel on a canal that sells fishing gear so you can fish out the window. Anyway, we were there for a couple of days, and every night after a show Ace would go back to his room and we wouldn't see him until the next day. He never opened the door to his room — he was being very secretive. Finally the day we were leaving I was rounding everybody up, and when I got to Ace's room I saw the maid running down the hallway screaming 'Oh my god, my god!' I walked into the room, and I didn't see Ace — so I looked through the door of the connecting room and I saw Ace sitting there with a bottle of booze in his hand, laughing hysterically. He had crazy glued every fucking piece of furniture in the room — the bed, the chair, even an ashtray with a cigarette still in it — to the ceiling. It was like someone had just turned the room upside down."

— Billy Miller

Exclusive Soho News Interview: King Kong at 71 Lewis Grossberger, Page 8

25¢ NY 30¢ ELSEWHERE

SOHO NEWS WEEKLY

NEW YORK'S NEWSPAPER

JULY 22-28, 1976

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DAILY NEWS, MONDAY, FEBRUARY 21, 1977

This Kiss is gold

Music By/ERNEST LEOGRANDE

Kiss are four rock musicians who dress in makeup and costumes which look like a mixture of a Kabuki act, "The Night of the Living Dead," the Pleasure Chest and your ordinary shoe store specializing in platform-soled silver boots.

They have rallied round them a dedicated group of followers referred to as the Kiss Army and a clue to the recruitment is in a line from a Kiss song, "Flaming Youth": ". . . my power is my age!"

Since coming out of Queens in 1973, they have evolved into a national superbot act. They sold out Madison Square Garden Friday night and they probably will do the same at Nassau Coliseum tonight.

It's been said you can't quarrel with success but if you wanted to quarrel you could say that their power lies not only in age but also in stage theatrics like fog, fire and fake blood, in overwhelming, repetitive guitar chords and in shouted lyrics like "Get down! Everybody's gonna leave their seat!"

For instance, a song like "Do You Love Me?" which has some cynical things to say about what money and fame can buy, never hit its audience much past the title line and an unusual digression into a ballad, the wistful "Beth" delivered quietly solo by Kiss' lead vocalist, had to compete with the Army's whistles of approval.

The fact the audience was willing to wait one hour without catcalls for Kiss' entrance shows something of the loyalty their basic heavy sound has inspired.

Kiss doesn't mask their super-stage theat rics while Renaissa (right has an unusual variety of instrumentals

Pity Sammy Hagar, a California rock vocalist who got to be the opening act. As a singer his voice was undistinguished, but his performance, with the solid rhythmic backing of a quartet, showed musical ambition. It didn't have a chance though. While he practically stood on his head trying to get the audience's adrenalin up all he succeeded in doing was using up his own.

Renaissance here

Music/By STEPHEN DEMOREST

There are at least 6,300 pop lovers in New York who didn't attend the Kiss concert on Friday night. Instead, they were devotedly packing Radio City Music Hall to see Renaissance, an increasingly popular English quintet which plays fantasy music that might suit Tolkien's 'Lord Of The Rings'. With its fairyland backdrop and colorful lighting, the set resembled a scene inside a candy egg.

Renaissance combine the romantic lyrics of a real Cornish poetess with melodic epics akin to those of Genesis, though less weird. Their lengthy show featured old favorites, like "Carpet Of The Sun" and "Mother Russia" (dedicated to Solzhenitsyn), as well as pieces from their new "Novella" LP.

The band lace their atmospherics with an unusual variety of instrumentals, including whistling keyboards, chimes, and a xylophone. Their trump, though, is the vaunted five-octave range of apple-cheeked Annie Haslam, whose urgent, glassy operatics soar powerfully. The group's partisans obviously revere Renaissance, despite Jon Camp's tiresome haggling with hecklers over their choice of songs, and the ponderousness of a few endlessly revolving numbers that began to seem like so much hobbit boogie.

Opening the bill was Sea Level, a Georgia quartet that includes three members of the now-defunct Allman Brothers Band. Sea Level offers a pleasantly slick blend of jazz, blues, and rock, and guitarist Jimmy Nalls is supple and fluid, but their stage presence is negligible with nominal frontman Chuck Leavell obscured behind his keyboards.

Frank and Dean Co-Star

Frank Sinatra and Dean Martin will co-star at the Westchester Premier Theater May 17 to 29, the first time these two have appeared together on a concert bill. Top tickets will be $20. For the recordkeepers, when Sinatra, Ella Fitzgerald and Count Basie joined at the Uris Theater in 1975, top ticket was $40.

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BUS. MAT. TODAY at 2
"HAPPY FUNNY!"—Clive Barnes
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Group Sales 354-1027. Ticketron (212) 541-7290
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GOLDEN THEA., 45th St. W. B'way. 246-4242

BUS. MAT. TODAY at 2
BEST PLAY 1975

HOLIDAY MAT. TODAY at 2
"A LAUGH EVERY 49 SECONDS."—Walter Kerr, N.Y. Times
SAME TIME NEXT YEAR
SANDY DENNIS
BUD CORT
BERNELL
the Comedy Smash
BROOKS ATKINSON, 256 W. 47th St. 246-0430
Tues.-Sat. 8; Mats. Wed., Sat. 2; Sun. 3
BUS. MAT. TODAY at 2
"SINGULARLY BEAUTIFUL."—Walter Kerr, N.Y. Times

Welcome to My Nightmare

An Introduction

by Robert Duncan

Not to denigrate any of the other groups involved here, but, of course, Kiss is heavy metal. Certainly Aerosmith, with their quasi-feminine, sex-plotter Rolling Stones look-alike act, don't come close to satisfying the demands of rock's most demanding genre; and, even more obviously, can't Led Zeppelin's whole, very brave, all that they've been through in the space identification problem—can't all that just a little bit old at this late date? Now.

So let's face the music, the roof music, the lasting, smashing leather sound we all know and love. Kiss. Loud. Proud. Kiss. Alive!

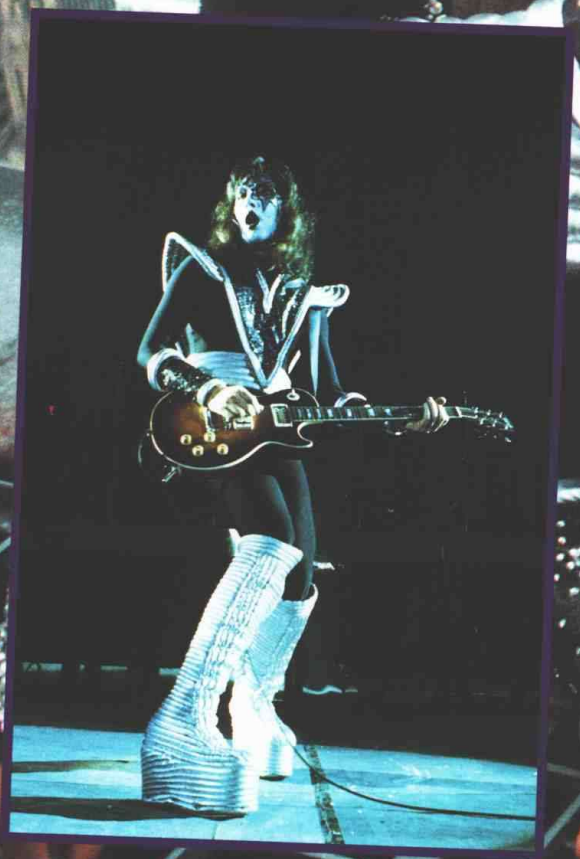
Have you told 'em you're Alive? and how it's the greatest rock 'n' roll album ever made and the one definitive statement of the heavy metal genre. I could tell you about "Rock And Roll All Nite" and how it is the finest rock 'n' roll single ever made and, likewise, the definitive blah-blah-blah. I could also tell you about their three days sell-out tour with Ted Nugent at the Cobo Arena (which was way too) or "Detroit" without selling over to "Silver" or "Dynasty" without selling over again, I could have you listen to Rock And Roll Over, heavy metal's most sharply-honed studio recording. I could further suggest that you go to a Kiss concert and have your mind scrambled by the Kiss experience and your mind re-arranged by the Kissperts and your mind re-arranged by the Kissperts and your mind re-arranged by the Kissperts

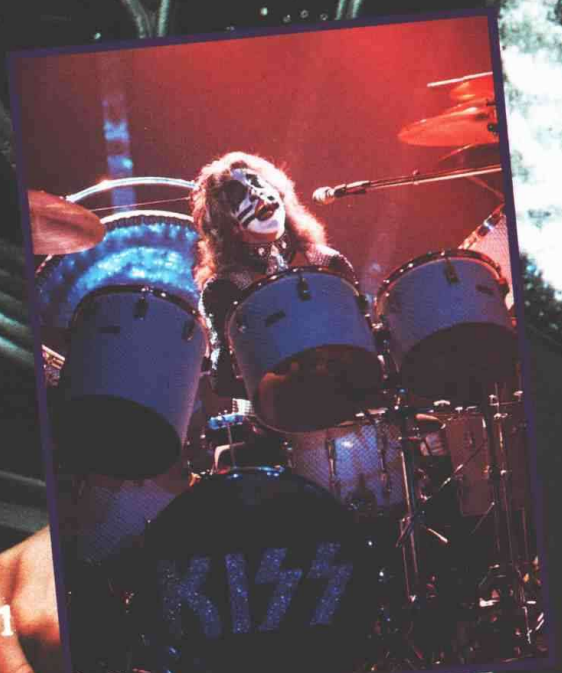
"One night during a show, the band was heading into the next song when I heard what sounded like a gunshot. Then I saw Peter fall on top of his drums. I ran over to him, grabbed him and dragged him back to a limo waiting behind the stage and we were off to the hospital. About five minutes down the road, Peter came to and goes, 'What the fuck happened?' And he was deaf in one ear. Somebody had thrown an M-80 firecracker on stage and it bounced off Peter's snare drum and blew up by his face. It knocked him out cold. We turned around and when we got back to the venue, Peter asked me how the band could go back out on stage. So I said to him, 'Here's what you do. You go back out there and say,

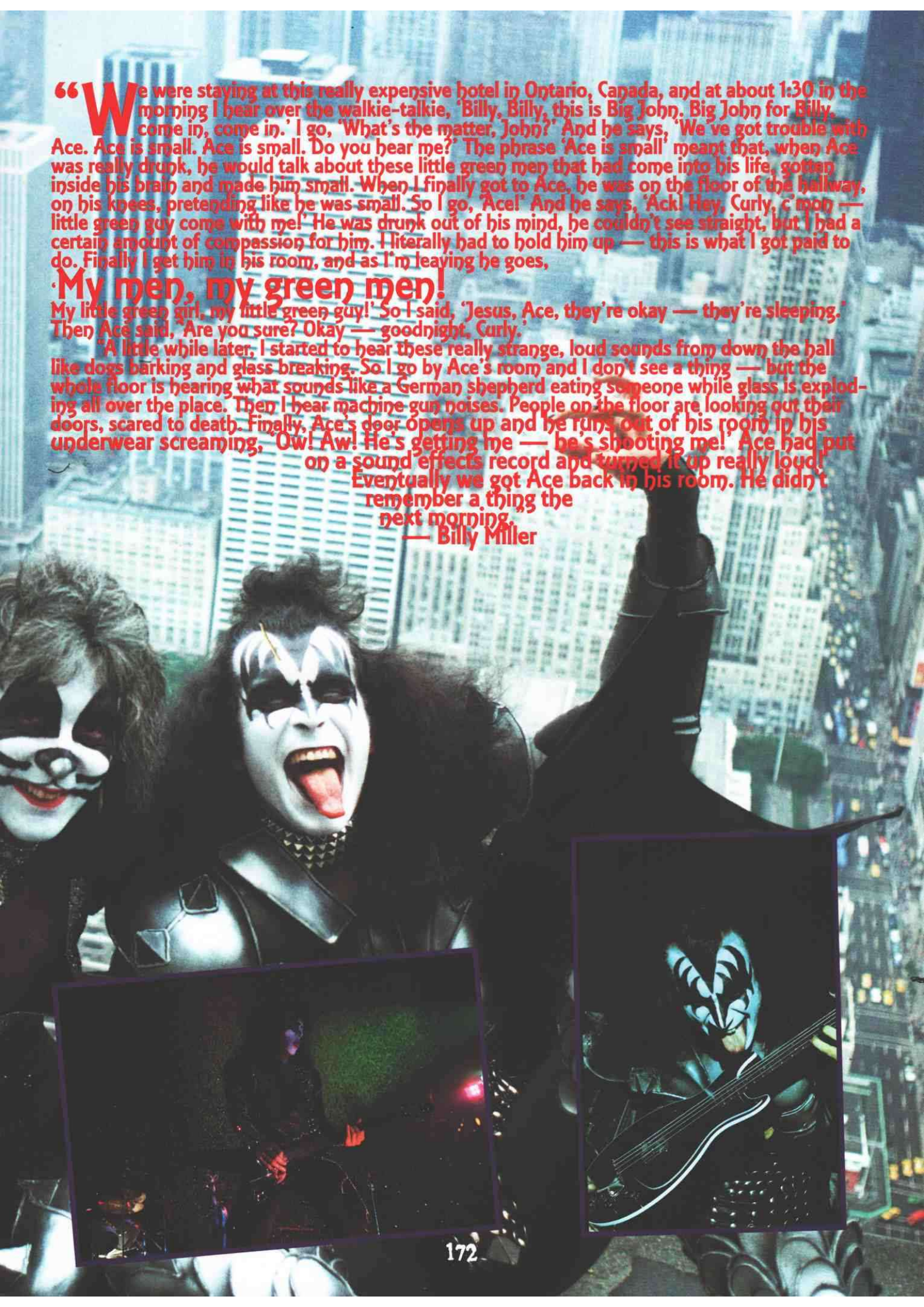
"The cat has nine lives, motherfucker!,"

and you go into your drum solo.' And that's what he did — and the place went nuts."

— Sean Delaney







"We were staying at this really expensive hotel in Ontario, Canada, and at about 1:30 in the morning I hear over the walkie-talkie, 'Billy, Billy, this is Big John. Big John for Billy, come in, come in.' I go, 'What's the matter, John?' And he says, 'We've got trouble with Ace. Ace is small. Ace is small. Do you hear me?' The phrase 'Ace is small' meant that, when Ace was really drunk, he would talk about these little green men that had come into his life, gotten inside his brain and made him small. When I finally got to Ace, he was on the floor of the hallway, on his knees, pretending like he was small. So I go, 'Ace!' And he says, 'Ack! Hey, Curly, c'mon — little green guy come with me!' He was drunk out of his mind, he couldn't see straight, but I had a certain amount of compassion for him. I literally had to hold him up — this is what I got paid to do. Finally I get him in his room, and as I'm leaving he goes,

'My men, my green men!

My little green girl, my little green guy!' So I said, 'Jesus, Ace, they're okay — they're sleeping.' Then Ace said, 'Are you sure? Okay — goodnight, Curly.'

"A little while later, I started to hear these really strange, loud sounds from down the hall like dogs barking and glass breaking. So I go by Ace's room and I don't see a thing — but the whole floor is hearing what sounds like a German shepherd eating someone while glass is exploding all over the place. Then I hear machine gun noises. People on the floor are looking out their doors, scared to death. Finally, Ace's door opens up and he runs out of his room in his underwear screaming, 'Ow! Aw! He's getting me — he's shooting me!' Ace had put on a sound effects record and turned it up really loud! Eventually we got Ace back in his room. He didn't remember a thing the next morning.

— Billy Miller

KIZZ
A graphic history
STORY: SPIKE STEFFENHAGEN
ART: SCOTT PENTZER
COLORS: TIER 3
INSULT
CRAZY
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MASK
Est. 1919

ANOTHER BOX?!?
74
IT SEEMS LIKE IT NEVER ENDS!
YEAH. I KNOW WHAT YOU MEAN.
TWENTY YEARS WORTH OF ACCOMPLISHMENTS. WE KNEW WE'D BE HERE FOR A WHILE SORTING THROUGH THIS STUFF.
QUITE A LEGACY. THIS IS GOING TO BE A GREAT BOOK.
YEAH, IF WE CAN FIT IT ALL-
HEY!!

I HAVEN'T SEEN THIS IN YEARS!
KISS
The Breast
KISS
KISS
MUSIC LIFE
HEY, GENE.
LOOK FAMILIAR?
AAGH!
THAT MAKES ME NAUSEOUS JUST THINKING ABOUT IT!
I REMEMBER YOU WERE PRETTY NERVOUS ABOUT THE IDEA TO BEGIN WITH.
OH YEAH. I THINK THE ROADIE WAS MORE NERVOUS THAN ME.

NOW, YOU'RE ABSOLUTELY SURE...
YEAH, IT'S SET PERFECTLY. WE TRIED IT OUT EARLIER.
KISS
WE USED THE EXACT HEIGHT AND WEIGHT SPECIFICATIONS YOU GAVE US.
I'M STILL A LITTLE APPRE-HENSIVE.
"IT DID GO OFF PRETTY SMOOTHLY AND IT WAS A GREAT EFFECT."
"THE FANS WENT NUTS."
"I MEAN NOBODY DID THINGS LIKE THAT, AND YOU COULDN'T SEE THE WIRES."
No tongue CAN LICK ME CLEAN
BURN BITCH BURN
4

him with his Noose
"THAT TOUR WAS PERFECTLY PACED WHEN WE WENT FROM MY BASS SOLO TO THE NEXT SONG..."
"...IT WAS A MADHOUSE."
THE SPELL YOU'RE UNDER, WILL SLOWLY ROB YOU OF YOUR VIRGIN SOUL!!
"EVEN WITH ALL THAT PLANNING, MISTAKES ARE BOUND TO HAPPEN. WHEN WE PLAYED INDIANAPOLIS...
HUH?!?
WOOOSH
WHOA!
OH SHIT! THE LIGHTING RIG!!

HOLD ON TO WHAT YOU'VE GOT
WHEW! THAT WAS CLOSE!
THERE'S GONNA BE HELL TO PAY WHEN I GET DOWN FROM HERE!
WHAT THE HELL WERE YOU TRYING TO DO ?!? KILL ME ?!?!
GENE, I SWEAR IT WAS AN ACCIDENT!
THE ELECTRICITY HERE IS GAUGED DIFFERENTLY. IT WAS LIKE GOING FROM A VOLKSWAGEN TO A PORSCHE!!
"IT'S FUNNY IN RETROSPECT. BUT DAMN, I WAS PISSED!"
#@?*@!@ #$#@L*?3 %$!!&!$!
SORRY! ALRIGHT! NO, I AM SORRY!
KISS

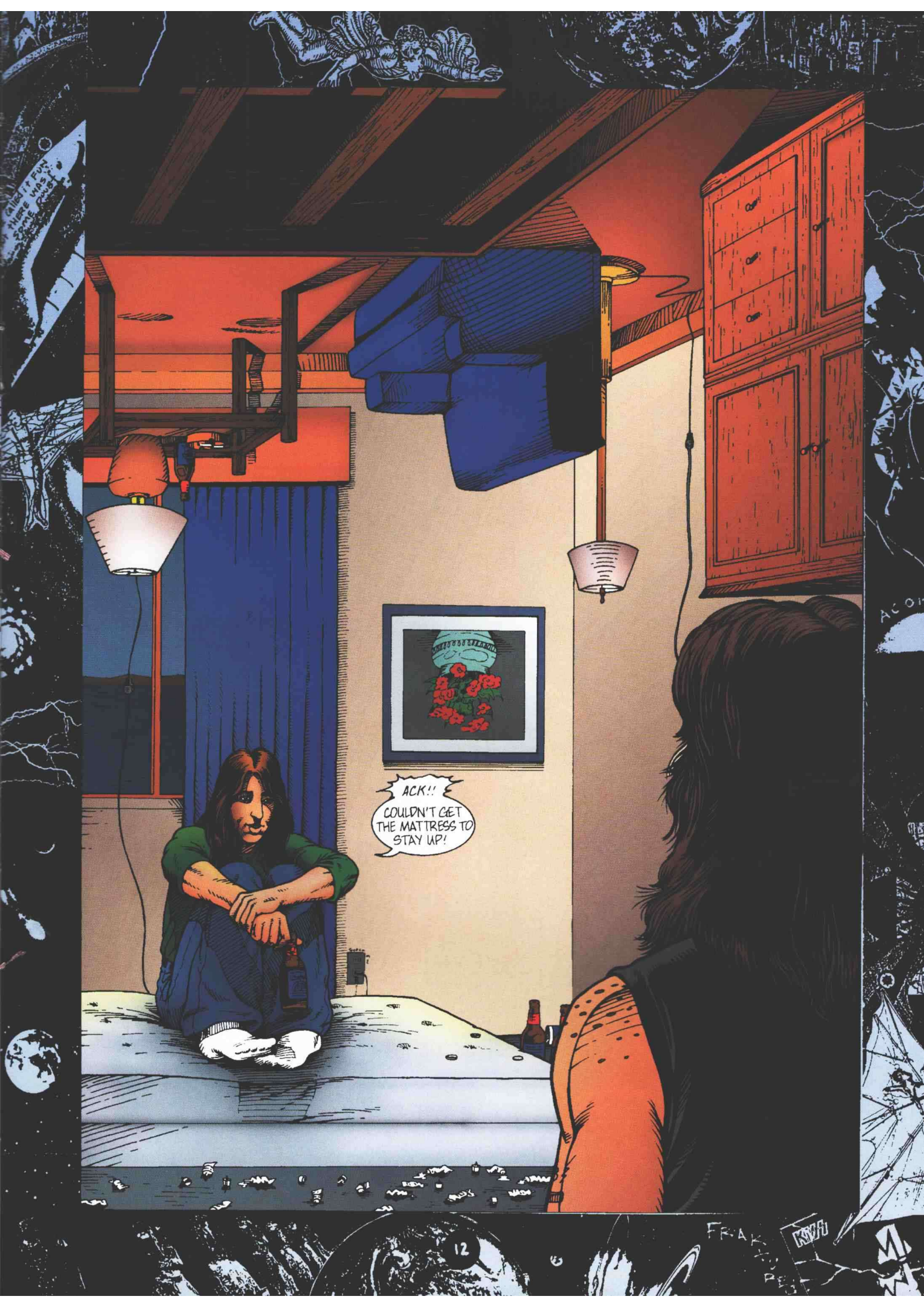
ALL IN THE NAME OF ROCK AND ROLL.
I'M AMAZED WE SURVIVED SOME OF THOSE TOURS.
KISS CONDOMS
KISSIE
EXCLUSIVE!! WHAT TYPE OF TOENAIL CLIPPERS
THE MENTAL STRESS ALONE WOULD HAVE WASTED MOST OTHER BANDS.
I MEAN, HAVING TO HIDE BEHIND A NAPKIN EVERY TIME WE WENT SOMEWHERE WITHOUT MAKE-UP...
BUT WE ALWAYS FOUND WAYS TO BLOW OFF THAT STRESS WITHOUT DESTROYING OURSELVES.
I WISH PETER AND ACE COULD HAVE GRASPED THAT.
YEAH, IT GOT PRETTY UNBEARABLE. BUT WE HAD SOME GOOD TIMES.
I SURE MISS THEM.
REMEMBER THE EDGEWATER HOTEL?
HA! YEAH, THAT WAS GREAT!
IT'S A GOOD THING THEY WERE USED TO ROCK STARS!
OF COURSE, NOTHING COULD HAVE PREPARED THEM FOR US.

"WE HADN'T HAD A FULL DAY OFF FOR WEEKS. EVERYONE WAS LOOKING FORWARD TO SOME R AND R."
"THE HOTEL WAS NICE. SITTING RIGHT ABOVE THE WATER. YOU COULD EVEN FISH OUT THE WINDOWS."
SO, I WAS THINKING THAT WE COULD--
HEE HEE HEE HEE HEE!
HEHEHEHEH HEHEHEHEH HEHEH!!
KISS
8
OZONE

WHO WAS THAT?
ACE'S ROADIE.
I WONDER WHAT HE WAS SO HAPPY ABOUT?
IT'S PROBABLY BETTER LEFT UNKNOWN. BESIDES...
... I HAVE OTHER THINGS ON MY MIND.
"NO ONE HAD SEEN ACE FOR THE THREE DAYS WE WERE THERE. THINGS GOT REALLY STRANGE AS WE WERE LEAVING."
ARE YOU SURE YOU DON'T WANT TO KNOW WHAT WE DID?
ALL ANYONE HAS SEEN IS YOU BUYING TONS OF KRAZY GLUE.
YAWN!
HAS ACE BEEN SNIFFING IT OR WHAT?
TELL HIM WE'VE GOT TO GO.
BUT...
KISS
29
28
27

EEEEEEEEEEEEE
THAT BOY IS CRAZY!
I AIN'T GOING BACK IN THERE!!
I CAN'T HELP IT. I'VE GOTTA KNOW.
ME TOO!
I HOPE YOU SUFFER.

IT'S ALMOST FRIGHTENING!
WHAT IF HE'S JERKING OFF... OR SOMETHING.
I THINK I HEAR THE MUSIC FROM THE TWILIGHT ZONE...
SHIT! ACE!


ACK!!
COULDN'T GET THE MATTRESS TO STAY UP!

HEY. HERE'S A BLAST FROM THE PAST!
"SHE" WITH FLUTES. NOT EXACTLY A SONIC ASSAULT.
HEH, IT SHOULD BE RELEASED ON EIGHT TRACK WITH A FREE MOOD RING!
IT WAS A STARTING POINT THOUGH. WHEN WE DECIDED TO PLAY THOSE SONGS THE WAY THEY SHOULD BE, HEAVY...
YEAH, AND POSSIBLY THROWING OUR CAREERS OUT THE WINDOW!
UH HUH. WE WERE REHEARSING AT THE LOFT AND EPIC SIGNED US TO A DEAL.
REMEMBER HOW FAST THE THRILL OF BEING SIGNED FADED?
HEARING THE ALBUM WAS LIKE LOOKING INTO THE FUTURE AND SEEING OURSELVES AS ANOTHER RUN OF THE MILL BAND
WE NEEDED TO GO FOR SOMETHING BIGGER.
THE REST OF THE BAND DIDN'T HAVE THAT STAR QUALITY WE WERE LOOKING FOR.
THEY DIDN'T GET IT.
WE NEEDED SOMEONE THAT SHARED OUR VISION.

"PETER'S AD SAID HE WAS WILLING TO DO ANYTHING TO MAKE IT...
...BY THE TIME WE DID, HE WOULD HAVE."
SO IT'S ALL SET?
YEAH. WE CALLED DON ELLIS FROM EPIC AND TOLD HIM TO COME CHECK OUT OUR NEW BAND.
SOME OF THE SONGS THAT ARE ON THE ALBUM BUT PLAYED BETTER...
BY THREE GUYS INSTEAD OF FIVE.
AND WEARING MAKE UP INSTEAD OF LOOKING LIKE A WELFARE LINE.
"THE NIGHT HE CAME WE EVEN HAD AN AUDIENCE. DON, A COUPLE GIRLS...
"...AND PETER'S BROTHER. HE WAS A BIG HELP."
YO! SUIT!! YOU GONNA SIGN MY FUCKIN' BRUDDA'S BAND OR WHAAAAT?!?!
BURLESK

YO! DERE DEY ARE!!
"WE KICKED OFF WITH 'DEUCE'..."
"...DO THE THINGS HE SAYS TO DO..."
WICKED
LESTER
DO it!
"WE ENDED WITH FIREHOUSE. WHEN THAT LAST CHORD WAS BEING HELD, AND THE SIREN WAS GOING OFF, DON LOOKED FREAKED."
"AND THEN I WENT FOR THE BUCKET..."
BURLESK

YO.
AAACCCHHH
C-C-C-CONFETTI?
I'VE REALLY GOT TO GO I'LL GIVE YOU A CALL WHEN WE DECIDEN O COME TO THINK OF IT WELL YES I WILL CALL I---
CRAASH
UHHN!
LET ME OUTTA HERE!!
BURLESK

SLAM
HMM. GUESS HE DIDN'T LIKE US.
GUESS NOT.
IT DIDN'T MATTER. WE KNEW WE WERE GOING TO BE THE BIGGEST THING AROUND.
SO IF THE SUITS DIDN'T GET IT FUCK 'EM!
COSMOS
AFTER THAT, DON JUST KIND OF DIS-APPEARED.
AND EPIC FORGOT ALL ABOUT THE ALBUM UNTIL WE RELEASED HOTTER THAN HELL.
THEN THEY DANGLED IT IN FRONT OF OUR FACE LIKE A DAMN CARROT!
WE HAD NO CHOICE BUT TO BUY IT BACK.
BUT THE PICTURE OF US WITHOUT MAKEUP ON THE BACK COVER WOULD HAVE CAUSED SOME PROBLEMS.
NOT LIKE WE WERE ROLLING IN CASH AT THE TIME.
I REMEMBER WHEN THE PAPERS WERE OFFERING RIDICULOUS AMOUNTS OF MONEY FOR A PHOTO LIKE THAT.
CRAZY TIMES... REMEMBER WHEN YOUR EYES WERE MESSED UP AND YOU HAD TO WEAR SUNGLASSES ONSTAGE?
1976 TOUR
KISS 1976
KISS
Bally
OUCH! BUT THAT'S NOTHING COMPARED TO WHEN THAT KID WANTED TO TAKE MY EYE OUT HIMSELF!

"76, WASN'T IT? I KNOW WE'D JUST STARTED THE SECOND SONG..."
"PUT YOUR HANDS IN MY POCKET..."
"...GRAB ON TO MY ROCKET..."
"...FEELS SO GOOD TO SEE YOU..."
KISS
LUCIIIIIIAAAGGHH!!
FUCK!
"THE FANS THOUGHT IT WAS PART OF THE SHOW."
WHOA! COOL!
HE CAN MAKE HIS FACE BLEED!
THAT LOOKS SOOO FAKE!
to Keep the MASTER satisfied

"THE ADRENALINE WAS PUMPING SO HARD THAT I PLAYED THE WHOLE SHOW!"
YOU ALRIGHT?
YEAH. IT'S STARTING TO HURT A BIT NOW. BUT IT'S NOT AS BAD AS IT LOOKS.
HEY PAUL!
WE FOUND A FRIEND OF YOURS.
HEY!
WHAT'S YOUR FUCKING PROBLEM? WHY DID YOU DO THAT?
I DUNNO.
WHAT?!! YOU JUST THREW A BOTTLE AT MY FACE FOR THE HELL OF IT?!?
UH YEAH. HUH HUH.
WE CAN TAKE IT FROM HERE IF YOU WANT.
FUCK IT. HE'S ALL YOURS.
LETS HIT THE HIGHWAY DOIN' 69
19

PLAYING STADIUMS WITH BODYGUARDS AND A ROAD CREW. LONG WAY FROM THE LOFT, HUH?

AND IT HAPPENED ALL AT ONCE.

I REMEMBER HOW DEPRESSED PETER WOULD GET IN THE BEGINNING. HE TOOK IT HARD.

ESPECIALLY SINCE HIS BUDDY JERRY NOLAN *SEEMED* TO BE MAKING IT.

"THEY WERE BEST FRIENDS FROM CHILDHOOD."

"BOTH DRUMMERS. BOTH FROM THE SAME NEIGHBORHOOD."

"AFTER JERRY GOT THE GIG WITH THE DOLLS, THEIR FRIENDSHIP SUFFERED. IT WAS DIFFICULT FOR PETER."

HE'S REALLY MADE IT. AND HERE *I* AM, PLAYING IN A LOFT REHEARSING TO PLAY THE *DIPLOMAT* WHORE HOTEL.

JUST GIVE US A FEW MONTHS, YOU'LL BE PROUD.

THIS IS A SPECIAL BAND. YOU'LL SEE.

YOU'RE PROBABLY RIGHT.

IT'S JUST THAT HE'S MY BEST FRIEND, BUT I CAN'T EVEN *TALK* TO HIM ANYMORE.

HE'S GOT ALL THESE PEOPLE AROUND HIM...

THE DOLLS ARE THE HOTTEST THING TO COME FROM NEW YORK. BUT WAIT TILL THEY SEE *US*.

JUST STICK WITH US. WE'LL COME OUT AHEAD IN THE END.

"IT'S IRONIC THAT WE ENDED UP OPENING FOR THE DOLLS SHORTLY AFTER THAT. BUT *THAT* DIDN'T LAST LONG."

INRI
our House just ain't a home
KISS TONITE
"WE WERE HEADLINING OUR OWN SHOWS WITHIN A FEW MONTHS OF OPENING FOR THEM. NOT TO MENTION WE WIPED UP THE STAGE WITH THEM."
"THEIR RELATIONSHIP GOT A LITTLE BETTER..."
IT PROBABLY SAVED HIS LIFE, BEING IN KISS.
I KNOW. HALF OF THE DOLLS ARE DEAD NOW.
THEY'VE BECOME LIKE THIS UNDERGROUND MYTHOLOGICAL GROUP...
WE COULD'VE BEEN STOPPED BY THE SAME THINGS. THE DRUGS. THE BOOZE.
THE WHOLE ART SCENE WHERE IT WAS COOLER TO BE SEEN THAN PRACTICE.
BUT WE KNEW WE WANTED TO BE HUGE. I DON'T REGRET BEING OUTCASTS FROM THAT SCENE...
AND I CERTAINLY DON'T REGRET NOT HAVING ANYTHING TO DO WITH JUNKIES!
WE HAD OUR SHARE OF PROBLEMS WITHOUT THAT SHIT.
LIKE PETER LEAVING. MASS CONFUSION.
WELL, EVEN BEFORE HE LEFT.
DYNASTY HAD THE POTENTIAL TO BE A BALLCRUSHER, WE WERE JUST UN-FOCUSED.
BY UNMASKED WE HAD NO AMMUNITION LEFT.
SHOOTING BLANKS. BUT WE THOUGHT WE WERE CLOSE TO THE TARGET AT THE TIME.
UNTIL WE FOUND ERIC. MAN HE WAS THE ONLY GUY THAT DIDN'T WALK IN WITH SOME BULLSHIT ATITUDE.
AND HE WAS PLAYING BETTER THAN US. IT WAS PRETTY WILD FOR HIM. LITERAL OVERNIGHT SUCCESS.

"HE WENT FROM CLEANING STOVES AND PLAYING CLUBS TO PLAYING STADIUMS."
"AND THEN GOING INTO THE STUDIO TO CUT 'THE ELDER.'"
UMM...THESE DEMO'S AREN'T EXACTLY WHAT I EXPECTED.
WHAT DO YOU MEAN?
I THOUGHT KISS WAS THIS KICK ASS ROCK BAND. THIS CONCEPT ALBUM STUFF IS JUST...
I KNOW IT'S A LOT DIFFERENT THAN OUR OTHER ALBUMS, BUT IT'S STILL GOING TO BE HEAVY.
IT SUCKS!!
THE BEST WAY TO GET AN ALBUM TO SOUND LIKE YOU WANT IT TO IS BY WRITING SONGS.
AWW, I CAN'T WRITE SONGS GENE.
I SEE YOU SCREWING AROUND WITH THAT GUITAR ALL THE TIME. IF YOU CAN DO THAT, YOU CAN WRITE SONGS!
"HE ENDED UP CO-WRITING 'UNDER THE ROSE' WITH ME.
THEY SHOULD'VE HARD ENOUGH
Nobody said that it was pretty

"HE WAS ALWAYS WAITING FOR US WHEN WE GOT THERE. ALWAYS THE LAST TO LEAVE. HE WANTED TO MAKE HIS COMMITMENT KNOWN."
"AND WITH ALL THE CONFLICT THAT HAD BEEN GOING ON IT FELT GOOD TO HAVE SOMEONE THAT WAS SERIOUS."
"THE FANS LOVED HIM. I REMEMBER READING A LETTER IN A MAGAZINE..."
WE'D PLAYED SOME PLACE IN THE MIDWEST. IT WAS WINTER, I BELIEVE."
IT SURE IS C-C-COLD OUT HERE!
Y-Y-Y-YEAH BUT THAT SHOW WAS WORTH IT!
Regal Hotel
BUS
HERE'S OUR BUS STOP.
I HOPE IT COMES SOON! I'M FREEZING!
RAG'S
HARD LUCK
Bar & Grill

IT WAS STILL WORTH IT. I'D GO TO HELL AND BACK TO SEE KISS PLAY!
AND PROBABLY WOULDN'T BE DISAPPOINTED!
I WISH WE COULD HAVE HUNG AROUND. MAYBE WATCHED THE BAND LEAVE.
ME TOO, BUT I DIDN'T WANT TO MISS THE BUS.
HEY! WHY DON'T YOU COME IN HERE AND GET WARM!
HUH?
OH MY GOD!! IT'S YOU!!
CAN I HAVE YOUR AUTOGRAPH?!
SURE. BUT COME INSIDE SO WE DON'T FREEZE TO DEATH!
"HE HUNG OUT WITH THEM UNTIL THE BUS LEFT, SIGNING AUTOGRAPHS, TALKING, JUST BEING ERIC."
"AND THAT WASN'T JUST AN ISOLATED INCIDENT. WE HEARD THOSE KINDS OF STORIES FROM THE MOMENT HE JOINED THE BAND."
HE WAS ONE OF THE FEW TRULY NICE PEOPLE I EVER MET.
WHEN SOMEONE THAT GOOD, THAT PURE DIES... IT MAKES YOU WONDER.

"ERIC SINGER CAME IN AT A TOUGH TIME. HE *REALLY* PULLED THROUGH FOR US."
WHEN HE PLAYED ON MY SOLO TOUR, HE GOT A LOT OF THE SONGS DOWN. BUT THAT BAND WASN'T *KISS*.
WE WERE LUCKY. BUT AS FAR AS GUITARISTS...
"AFTER ACE QUIT THERE WAS VINNIE. TALENTED GUY. LOTS OF PERSONAL PROBLEMS."
"AND MARK'S HANDS..."
"AS A MATTER OF FACT, ONE CRITIC CALLED HIM *'SPRUCE'* KULICK."
"WHEN WE HIRED BRUCE WE *FINALLY* HAD SOMETHING."
"THE ONLY PROBLEM WAS HE WAS LIKE A TREE ON STAGE."
VERY FUNNY GUYS!

"HE GOT OVER THAT ON THE ASYLUM TOUR."
"HAH! THAT WAS GREAT. BRUCE IS SUCH A SWEET GUY. I'VE NEVER SEEN HIM SO IRRITATED!"
"WELL, WE GOT TO SEE HOW HE WOULD PERFORM UNDER PRESSURE..."
WHERE'S PAUL? WE'RE SUPPOSED TO GO BACK OUT.
I DON'T KNOW BUT BRUCE SEEMS TO BE ENJOYING HIS SOLO TIME.
WHERE ARE THEY? IT'S BEEN ALMOST FIVE MINUTES!
JANITORS STORAGE
SEVEN MINUTES, PAUL?
SORRY, DIDN'T WANT TO GO BACK OUT HALF COCKED!
YOU STILL HAVEN'T BEAT THE RECORD!
"IT WAS PRETTY FUNNY. I WASN'T EXPECTING HIS NEXT MOVE."
HI BRUCIE!
GIMME!

"THE FANS LOVED IT!"
YAAAA
SSCREEEE
KKKH-CCHH
LET'S ROOOOOCK!!
WHAT WERE YOU TRYING TO DO?!? MY SOLO'S ONLY SUPPOSED TO LAST FOUR MINUTES!!!
WHAT IF THE POWER GOES OUT?
WHAT IF SOMETHING HAPPENS BACKSTAGE AND WE CAN'T GET OUT THERE?
YOU HAVE TO BE ENTERTAINING PERIOD.
OUR FANS DON'T TOLERATE ANY EXCUSES.
YOU DID WELL YOUNG GRASSHOPPER!
BUT CAN HE PEBBLE A SNATCH FROM YOUR HAND?
@#!*&(
^%$#@!

WELL, HE'S STUCK AROUND FOR ALMOST TEN YEARS, SO HE WASN'T THAT PISSED.
THAT'S HALF OUR CAREER. I WAS JUST THINKING ABOUT THAT. ALL THAT TIME. THE THINGS WE'VE ACCOMPLISHED.
SOME OF OUR FANS WHO BELIEVED IN THEMSELVES HAVE GONE ON TO BE HUGE BANDS.
AND NOT JUST THE HEAVY BANDS. LOOK AT THE DIVERSITY OF PEOPLE ON THE "KISS MY ASS" RECORD.
AND WHAT ABOUT THE PEOPLE THAT DIDN'T MAKE IT ONTO THE RECORD?
THERE WERE ALOT OF BANDS THAT WANTED TO DO IT. BUT THE LABELS WOULDN'T LET THEM.
I THOUGHT MUSIC WAS ABOUT FREEDOM. IT'S A DRAG WHEN PEOPLE BECOME CONVINCED THAT THEY WORK FOR A LABEL INSTEAD OF THE OTHER WAY AROUND.
STONE TEMPLE PILOTS WERE SO PISSED THAT THEY DID A SHOW IN KISS MAKE-UP!
I WAS BLOWN AWAY WHEN TRENT REZNOR'S GIRLFRIEND TOLD ME ABOUT HIS MIXING BOARD.
HE HAS TWO IDOLS SITTING ON IT. AND I'M ONE OF THEM.
MAN, I WAS SO STUNNED, I DIDN'T KNOW WHAT TO SAY!

"ANTHRAX HAS COVERED A FEW OF OUR SONGS. LENNY KRAVITZ IS DOING DUECE."
"GARTH BROOKS, SKID ROW, PANTERA... THE LIST OF BANDS THAT CITE US AS THE REASON THEY STARTED PLAYING IS ENDLESS."
WE'RE LIKE A VIRUS THAT KEEPS MUTATING!
I KNOW IT SOUNDS CORNY, BUT OUR FANS ARE THE GREATEST.
WHETHER IT'S CALLING RADIO STATIONS DEMANDING TO HEAR US, STANDING IN LINE TO GET TICKETS...
...OR MARKING THEIR BODIES...
THEY SUPPORT US. WE'RE NOTHING WITHOUT THEM.
STILL, IT SEEMS STRANGE TO BE PUTTING OUT A BIG COFFEE TABLE BOOK. COOL, BUT STRANGE.
BECAUSE THE STORY IS ON-GOING.
IT'S NOT A FAREWELL SOUVENIR OR AN END ALL HISTORY. JUST SOMETHING FOR US AND THE FANS TO ENJOY.
THE
EAT
BECAUSE WE MADE IT HAPPEN TOGETHER.
A WAY TO CELEBRATE THE PAST TWENTY YEARS WITH THEM...

"AND LOOK FORWARD TO THE NEXT TWENTY."
KISS
"WE'LL NEED MORE BOXES..."

Macon Telegraph

MACON, GEORGIA, THURSDAY MORNING, DECEMBER 9, 1976

Home Edition

8 SECTIONS—96 PAGES—15c

Wife, Daughter Shot; Police Seek Husband

By STEVE KENNY
Telegraph staff writer

An intensive, statewide search was under way Wednesday night for a Bibb County man who is believed to have shot to death his 21-year-old wife and critically wounded his adopted daughter from another marriage.

A nationwide bulletin was issued Wednesday for the arrest of Edward Earnest Fordham, 33, on warrants of murder and aggravated assault, according to Bibb County Sheriff Raymond Wilkes.

Wilkes said that evidence indicates the shootings were related to Fordham's marital problems.

Fordham allegedly shot his wife, Mrs. Deena Sue Fordham, when she returned to her Hartley Bridge Road home after work at 5 p.m., Wilkes said Fordham had been separated from his wife for three weeks.

Fordham then reportedly drove to the 4265 West Oak Drive address of his first wife, Linda Fordham, with whom he had been staying since his separation. Fordham then allegedly shot in the mouth Sandra Fordham, 19, the daughter he adopted with his first wife. Fordham then attempted suicide, but the gun did not fire, and he fled, Wilkes said.

Fordham used a .22-caliber automatic rifle in both shootings, the sheriff said.

Wilkes called out 70 per cent of the Bibb County Sheriff's Department force to search for Fordham, who is five feet, eight inches tall, weighs 150 pounds and has brown hair and brown eyes.

Fordham was believed to be driving a red Ford Mustang.

The Macon police and fire departments and the Macon-Bibb County Civil Defense Unit were also called out in the search, Wilkes said.

In addition, the sheriff requested all Citizen Band radio operators in the area to assist in the search.

However, Wilkes said that Fordham might have committed suicide after he left his first wife's house.

The sheriff estimated that the two shootings occurred less than 11 minutes apart.

In reconstructing the shootings,

That's Weird!

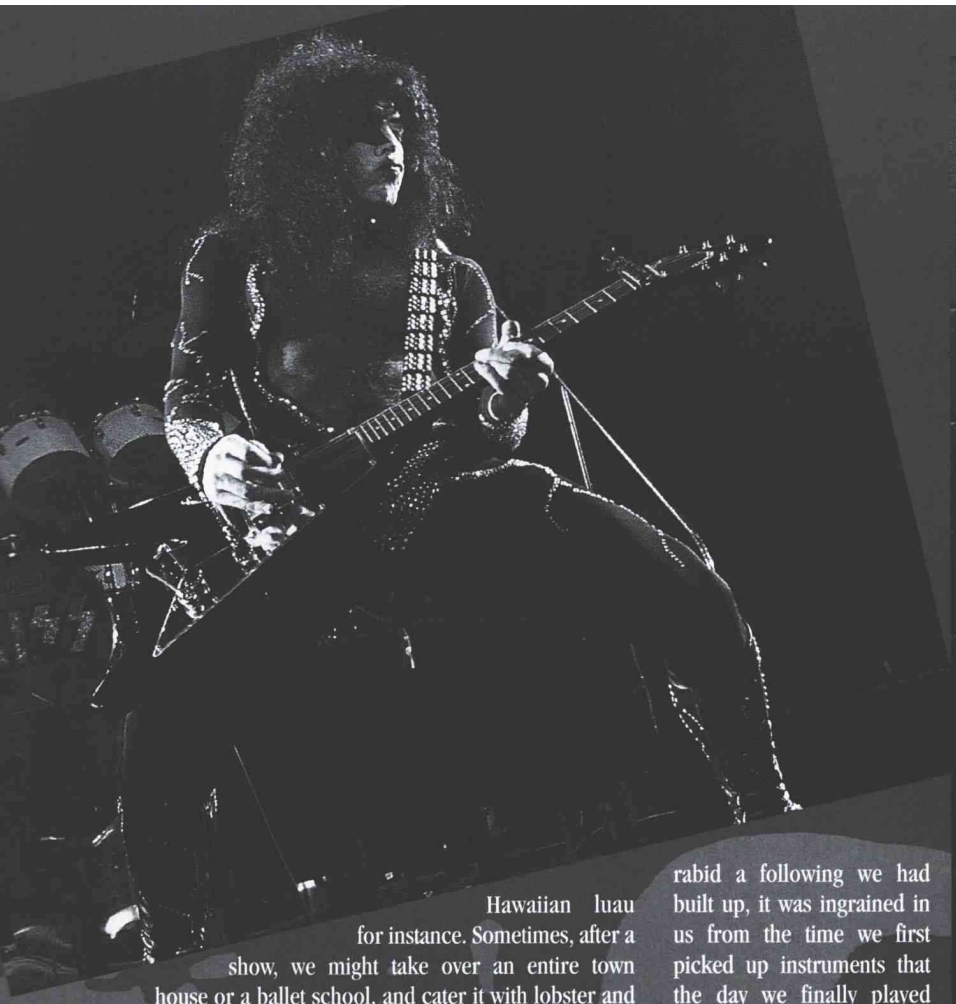
A member of the popular rock group "Kiss" performs before a sell-out crowd Wednesday night at the Macon Coliseum. The group is noted for its bizarre costumes and makeup. The Coliseum crowd of rock enthusiasts was sometimes frenzied during the performance. One excited female member of the crowd ripped a rear pocket off photographer Andy Jones's trousers while he shot this photograph. The rock group's performances range from the demonically evil and bizarre to romantic. The four entertainers wear makeup whenever they appear in public — press conferences, photo sessions, television, stage and at other events. The New Yorkers and their fame are the result of an intense promotional tour-de-force, set up by their record company, formed when the group was signed. The group was formed in late 1973 with Gene Simmons, bass, Paul Stanley, guitarist and Peter Criss, drums. The lead guitarist "Space" Ace Frehley was added later.

But as much as they tried to keep a tight lid on their spending habits, there was no denying that the success of the band had, by now, gotten far beyond their control. It became almost impossible to not allow themselves to be swept away by stardom, and little by little they grew more comfortable with living out their fantasies.

The Destroyer tour was nothing short of a traveling rock n' roll circus — and Gene, Paul, Ace and Peter were the ring leaders.

"Everything for us had become larger than life, and we were involved in things we never could have imagined," says Gene. "For example, the backstage areas of our stadium shows during the Destroyer tour were like scenes out of some wild movie — we had swimming pools, rides, games, food, fireworks, and this was only for the band!"

"These parties were set up by the promoters, basically to entertain the band, our friends, family, local girls and some V.I.P.'s after a show," says Paul. "And each of them would have a particular theme, like a



Hawaiian luau for instance. Sometimes, after a show, we might take over an entire town house or a ballet school, and cater it with lobster and unlimited wine, and basically throw a free-for-all with four or five hundred people."

One by one, KISS overcame the goals they had set for themselves as a fledgling outfit. Fame, fortune, women, great rock n' roll music — it was all in their grasp, and their grip tightened as time wore on. But still one thing remained. One thing that each of them had fantasized about as youngsters on the streets of New York City.

Playing Madison Square Garden.

Finally, in 1976 on the Destroyer tour, just two years after the release of the first album, the day came when KISS headlined — and sold out — the hallowed hall on Seventh Avenue known as Madison Square Garden.

"In a sense, our whole time as KISS was rehearsal," says Paul. "And playing Madison Square Garden was opening night. No matter how many places we played or how rabid a following we had built up, it was ingrained in us from the time we first picked up instruments that the day we finally played Madison Square Garden would be the moment of truth. I remember thinking the first time we played the Garden that I was going to have a heart attack. I felt like the lion tamer going into the den of lions, and the only way to control the lions was to make

SUNDAY NEWS

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KISS

How far can sparks, firebombs and monster costumes take you? For the Kiss, it's been a long and profitable trip—so far. But do they need a new sound?

By JOSH MILLS

GENE SIMMONS sat in his hotel room overlooking the ice jammed Detroit River, wearing only a royal blue terrycloth bathrobe and his demonic black-and-white make-up. A few hours of rest sleep in his tips and chests for had eased the last few hours singing and playing before a sold-out crowd of 19,000 at Cobo Hall, a five-minute drive from Detroit Metro.

Soon he was trying to unwind, a most unusually difficult task for a man who had just finished a set of songs from a hot act completed. For him the show night set merely warming. The afternoon, spent in the hotel, was the real test.

Gene was alone when the reach, turned on his long recorder and sat down again. The last notes of "Rock and Roll All Nite" were still in the air. They were surprisingly convinced him about it all. But Ace, Gene thought, who had been sitting quietly in the corner of the room, was not. Ace, who with Gene wrote all the songs for the Starchild, had there was a touch of old Beatles, McCartney Lennon magic in his melodies.

But the tape spun on, and soon started out more mental numbers, those in which Gene says what he thinks about life. Ace, who had written one of the deepest songs with KISS like "Hard on Your Love," "Nothin' to Get Up For," "Day of a Thousand Years" and "Shock Me," was not as impressed as many songs. The music is not, and I feel I'm changing... I'm hungry, baby, for your love.

The TV crew came on. Yesterday a full minute was given to the band, and Gene, who had turned off the tape recorder and turned up the sound, the action started over to his cozy corner and soon, with a cup of coffee in his hand, was watching the end of the program, his tongue thrusting. The TV newsman said, his accuracy, "Sweet is for Kiss and Rock and Roll All Nite."

"Oh God," Gene softly groaned, rising to his feet and turning off the sound. "What a terrific bunch of guys. Sweet is the sin, disgusting, of my beholder. Beauty is the eye, whom-has-been, of the beholder. He fell back on the couch. "It's weird to understand."

The ease with which Gene meets the fantasies of family and gain and still maintain a sense of reality is perhaps much of the success for Kiss. Ace Frehley, Peter Criss and Paul Stanley have been in their corporate the corporate image. The four have been together since 1972, and have been involved with rock 'n' roll since they were teenagers in the Bronx. There isn't a kid there who doesn't know who Kiss is. They're the biggest thing to hit Bronx Science in a long time.

The core began at night. It began and Gene sat down with Paul Stanley in the all-encompassing suite, discussing what's in the air, encompassing the gulf on the stage, and the music and writing.

What you have to have in mind about Kiss is that it's a group of individuals — Gene Simmons, Paul Stanley, Ace Frehley, Peter Criss — and each of them is a personality—if you can be a rock symbol covered with black-and-white make-up—to be picked as a unit in the band but.

Gene and Paul, both possessed of active heads, don't mind them. While just Kiss just as well used to symbolize the group music, because rather as Kiss.

Gene's fascination with the theatre is one foundation of Kiss. Gene first saw a Kiss concert in 1972 at the Academy of Music.

"I was the curious English student," he recalls. "On the way to the Academy, I passed by the Fillmore East, where the Allman Brothers and the Grateful Dead were playing. I thought, 'Wow, I'm going to the wrong place.' I listened to Bach, Vivaldi, Beethoven, Mozart, Handel, and I'm going to some rock concert. I'll get a picture so I can show my mother. I'm not sure I was going to the Academy, when I saw Kiss. I thought, 'Wow, this is great.' I was the first to be a group who looked like they were from another planet."

Kiss, which will appear at Madison Square Garden on Friday Feb. 25, was formed when Gene and Paul, both of whom had been married, thought their performances, and experiences, were going to be a group. Gene and Paul had been in a group called Wicked Lester that had two releases, a single and an album, but neither was successful. Gene and Paul had been in a group called Wicked Lester that had two releases, a single and an album, but neither was successful. Gene and Paul had been in a group called Wicked Lester that had two releases, a single and an album, but neither was successful.

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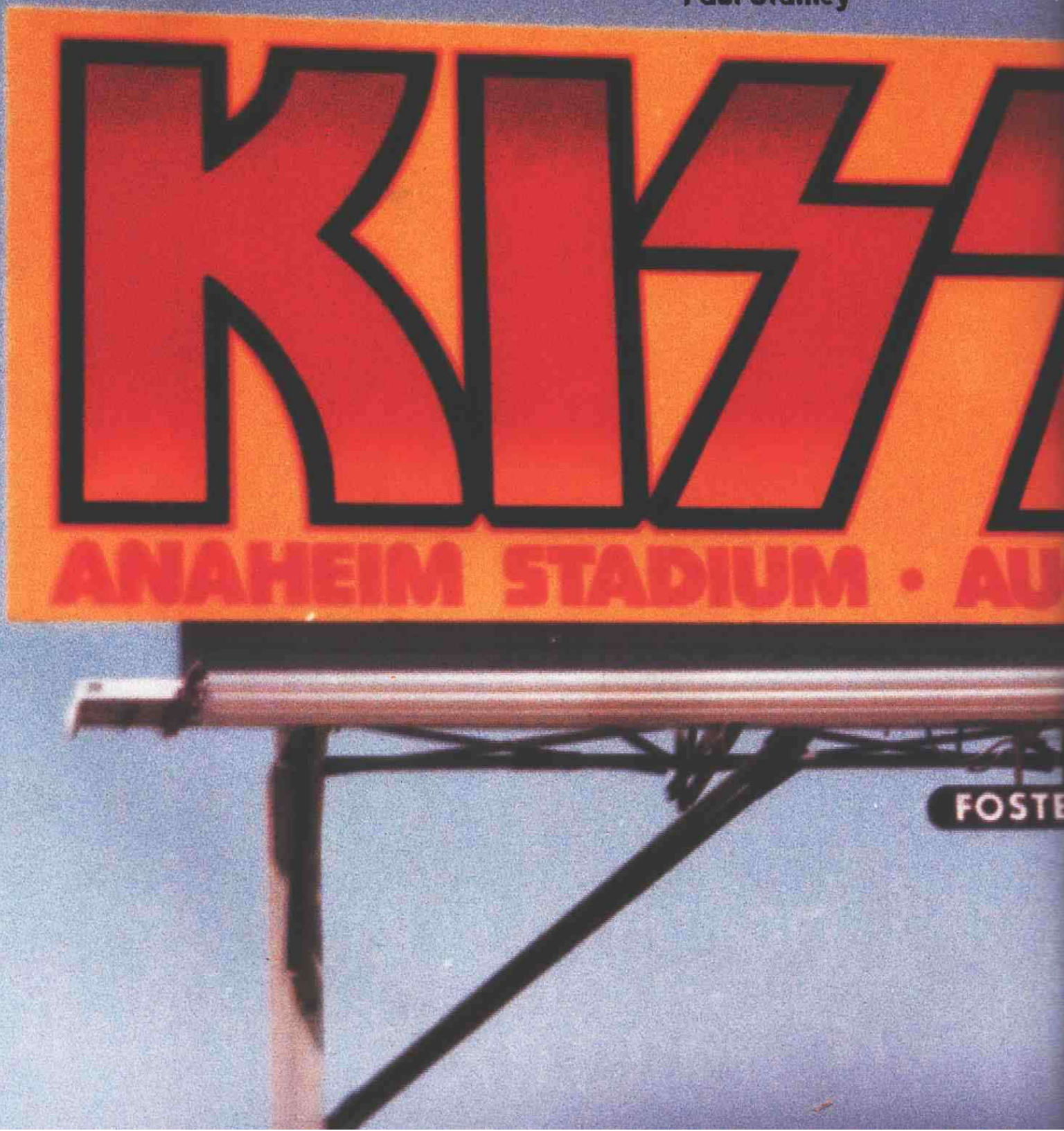
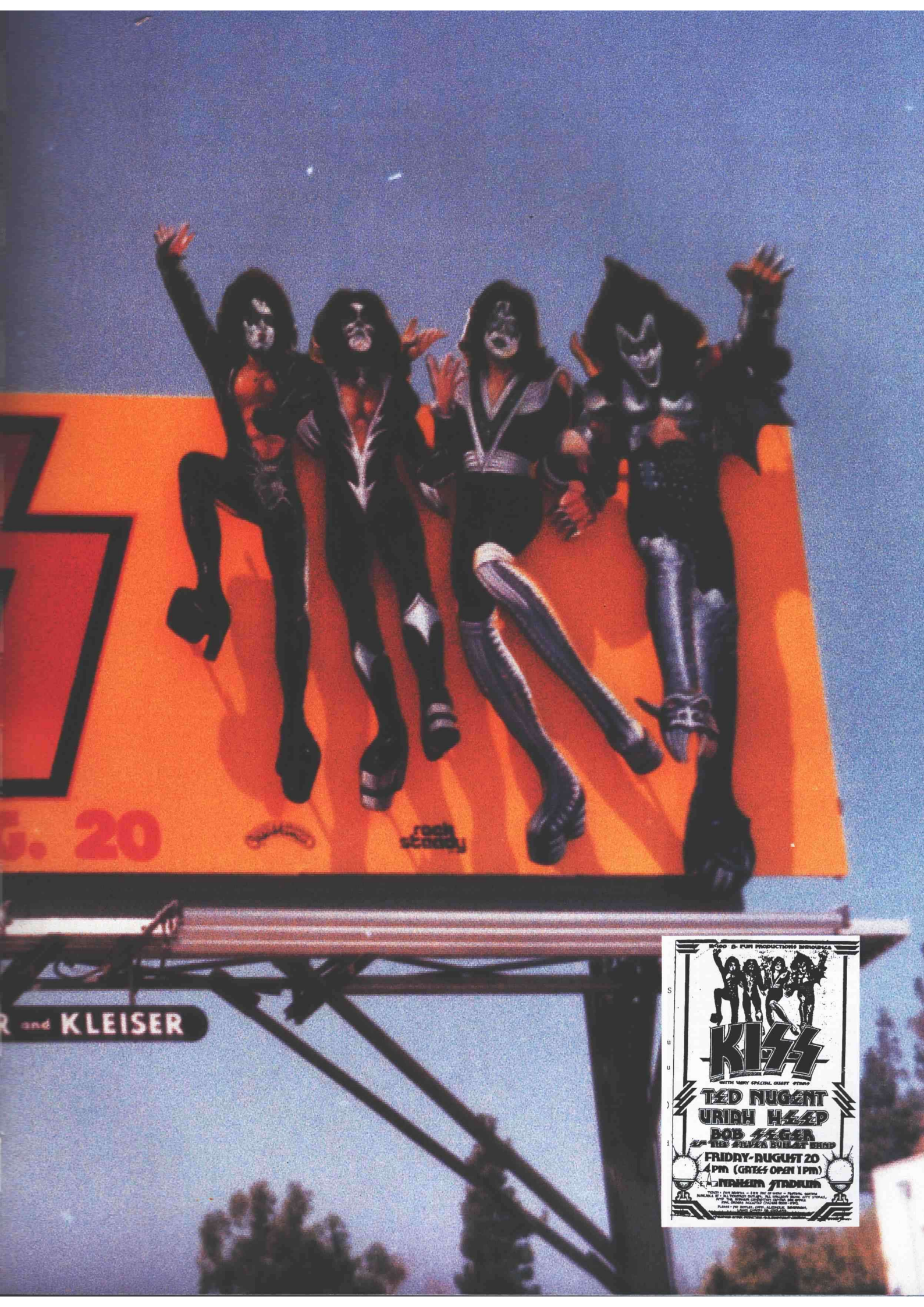
Other Top Poppers! 1. The electric group that's strung up on violins —page 19 2. The cool singer who sings songs with themes —page 5

had become larger
re involved in things
have imagined.

"Around the time of Destroyer, I really wanted a Mercedes. But I had never owned a new car before, and I thought that if I started with the best, I'd have nowhere to go after that. So I bought a Corvette. I kept it for about a month, sold it, and bought the Mercedes. It was a tremendous shock for a kid from Queens whose parents never owned anything except old cars that cost a couple of hundred bucks. I remember sitting outside my parents' apartment in my Mercedes, and I was feeling really guilty about whether or not I deserved it. I turned on the radio, and put on one of the major FM stations, and 'Rock And Roll All Nite' was on. Then I put on another station and 'Beth' was on. At that point I felt that I deserved the car, and I turned off the radio and went inside."

— Paul Stanley




G. 20
R and KLEISER
KISS
TED NUGENT
URIAH HEEP
BOB SEGER
FRIDAY-AUGUST 20
4PM (GATES OPEN 1PM)
ANAHEIM STADIUM

The Pop Life | John Rockwell

Teen-Age Tastes: Illusion of Anarchy, Sealed With a Kiss

SOME POP MUSIC artists everybody knows about. There can hardly be a sentient American who hasn't at least heard of Bob Dylan or the Rolling Stones. But other acts lead curious secret lives. They may be beloved by their multitudes of screaming fans, who buy millions of their records and fill huge stadiums to adore them. But they are still unknown to the mass of Americans —or, if known, then known vaguely and only to be dismissed.

This can happen to regional artists (Bob Seger, ZZ Top in rock) or genre artists (George Jones in country) or racial artists (Parliament/Funkadelic in black music). But where it happens most of all is among artists who appeal to the biggest subculture in the pop-music world, teen-agers.

Even at the height of the American intellectual's infatuation with youth, in the late 1960's, it wasn't teen-agers so much as college students who were being idolized. Teen-agers constitute a huge commercial market in this country, and that market is catered to assiduously. But their values have never really been taken too seriously by the adult world. That may well be as it should be, but with the record industry the size it is, some curious phenomena of highly selective celebrity result.

Kiss is a case in point. Here is a band of four young men who dress in highly stylized clown makeup and elaborate leather costumes suggesting sadomasochism. Their stage show is a spectacular affair (at least within the oddly unimaginative confines of "rock theater") full of flashing special effects, trick stages and smoke bombs.

The group's latest record is called "Rock and Roll Over," and it's selling quite nicely without benefit of much attention in the "serious" rock press. The teen-age-oriented fan magazines more than make up the slack, plastering pictures of the foursome all over their pages.

The record itself is solid, sometimes clever, sometimes even haunting rock-and-roll, but it hardly breaks new ground, and one gets the impression it isn't meant to. Youth rhetoric aside, teens aren't very adventurous in their tastes. Most of them are still safely ensconced at home (especially the white teen-agers who make up Kiss's market), and their rebellions are timid forays ventured from a secure nest. They don't want real anarchy; they want the illusion of anarchy. And they don't so much want newness in their music as the solidly exciting reaffirmation of the traditional signatures of rock. This Kiss is more than capable of providing.

The cover of Kiss's latest album

Reaffirming the traditional signature of rock

Still, grudging credit has to be given to the way Kiss handles its affairs. The group's musicianship is clearly sufficient to play at whatever level it thinks its audience wants, and to grow as those tastes mature. Right now, the energy and tenacity of the band's touring and promotional efforts are quite extraordinary.

Even the costumes and makeup, which first seemed rather tacky (not another clown band), have been pushed to such an extreme as to seem personal. The makeup especially is very striking, as are the graphics in the band's logo and album covers. And the band's refusal to drop its pose (one hardly ever—if ever—sees Kiss without it) enforces its aloofness. If teen-agers are a secret society within adult America, Kiss's costumes have become a principal metaphor for that defiant secrecy.

• • •

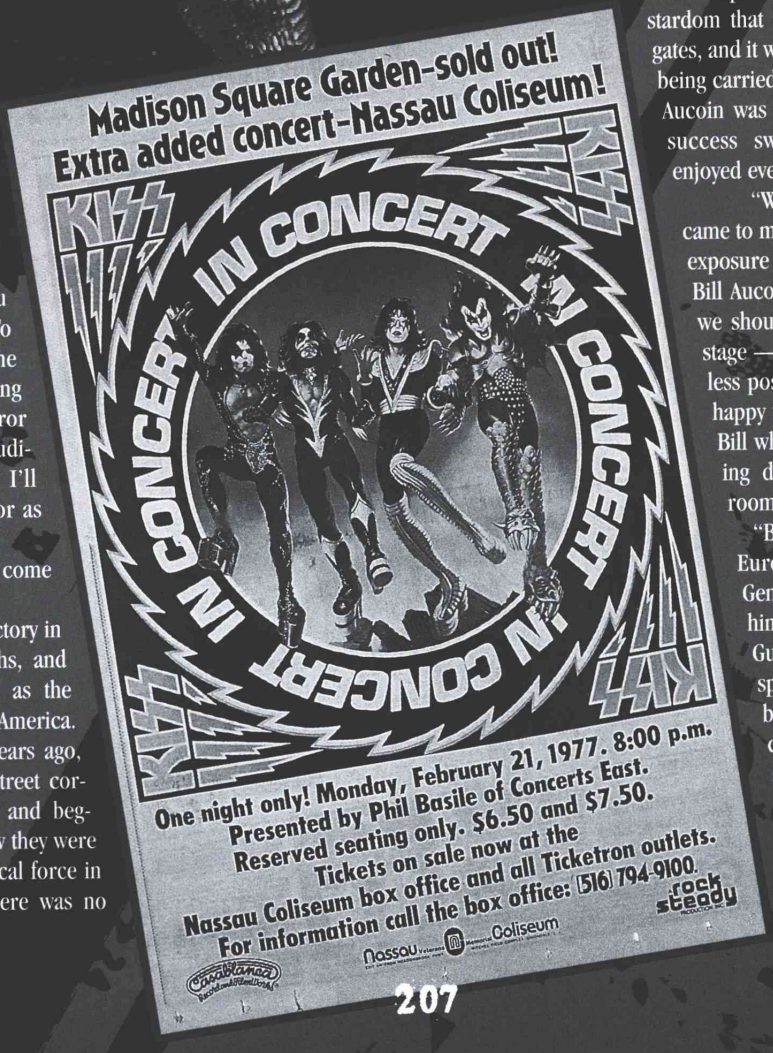
Twiggy, the English model turned country-pop singer, has been in town this week, and the resultant journalistic prose has focused on her past career as a celebrity darling who's now making a "comeback." But, it turns out, she's been working pretty steadily all along, and her musical career is nothing new.

"The Boy Friend," Ken Russell's movie version five years ago, she says "was the first time I sang professionally." Twiggy's speech is direct and crisp in a way that belies her formerly wispy image. "I did guest appearances as a singer on various British television shows, and then for the past two years, I had my own musical variety program on the BBC. righted in 1974.

them believe that you weren't afraid of them. To this day, I can watch the video tape of us playing that show and I see terror in my eyes — but the audience couldn't see it. I'll never forget that night for as long as I live."

Another dream had come true.

It was yet another victory in a long string of triumphs, and KISS were standing tall as the most popular band in America. Imagine — just three years ago, they were standing on street corners strumming guitars and begging for change. And now they were the most dominant musical force in the entire nation — there was no stopping them now.



The line between fantasy and reality had been completely washed away by the money and stardom that had crashed through the floodgates, and it was all they could do to keep from being carried away by the force. However, Bill Aucoin was not so protective of himself — success swallowed him whole, and he enjoyed every minute of it.

"We were still pretty naive when it came to money," says Paul. "And our initial exposure to sheer excess was really due to Bill Aucoin. He was the one who decided we should have a swimming pool backstage — he opened our eyes to the endless possibilities of excess. We were still happy to live on hamburgers, but it was Bill who arranged to have a chef cooking dinner for us outside our hotel rooms at any hour of the night."

"Bill thought of himself as very European and very stylish," adds Gene. "And he was. In fact, Bill called himself Gui, which was short for Guillaume — and he couldn't even speak a word of French! Once the band became successful, you could walk into Bill's office and see him with his feet up on the desk and some attractive woman doing his nails. We really didn't understand things like that and thought it was a very posh way to live, but that's what Bill

R + R OVER

LOVE EM + LEAVE EM

MY LIMOUSINE IS A WAITIN'
AND I SEE YOU COMIN' MY WAY
SITTIN' BY THE WINDOW
AND YOU ASK ME WHICH HOTEL I'LL STAY IN

WELL MAKE A RESERVATION
BETWEEN THE HOURS OF TEN AND TWO
YOU'VE GOT THE TIME TO REMEMBER
I'VE GOT A SLIFF PROPOSITION FOR YOU
THERE'S NOTHING ELSE I'D RATHER DO
SO YOU LIFT YOUR DRESS YOU WANNA IMPRESS
BUT THERE'S JUST ONE THING I'VE GOT TO CONFESS

[I LOVE EM AND LEAVE EM

SO I GIVE YOU MY NUMBER
YOU SAY YOU MIGHT SEE ME TONITE
WELL BABY JUST REMEMBER
CHECK WITH ME IF IT'S ALRIGHT

YOU WANNA SIT IN MY DRIVER'S SEAT
WELL IF YOU DO IT'S ALRIGHT WITH ME
I'VE GOT TO HAND IT TO YOU BABE
YOU KNOW WHAT YOU'VE GOTTA DO
WHATEVER ELSE I SAY THIS IS TRUE

12/15 BUFFALO MEMORIAL AUDITORIUM, BUFFALO, NEW Y
12/16 SYRACUSE WAR MEMORIAL, SYRACUSE, NEW YO
12/18 NEW HAVEN COLISEUM, NEW HAVEN, CONNECTIC
12/19 CAPITAL CENTRE, LARGO, MARYLAND
12/21 THE SPECTRUM, PHILADELPHIA, PENNSYLVANI
12/30 AUGUSTA CIVIC CENTRE, AUGUSTA, MAINE
1/1 PROVIDENCE CIVIC CENTER, PROVIDENCE, RHODE ISL
rock steady NEW YORK CITY-TO BE ANNOUNCED
PRODUCED BY: Eddie Kramer

EVANSVILLE-NORTH INDIANA

A (INTRO. CHORUS) LADIES ROOM
YOU SAY YOU LIKE TO DANCE
& THINK I'LL TAKE A CHANCE
OH BABY MAYBE IT'S TIME FOR ROMANCE?
(C'MON BABY PLEASE TAKE A CHANCE)
YOU KNOW YOU GET ME UP
YOU SAY YOU WANNA GET DOWN
WELL BABY I'M READY FOR SOME FOOLIN' AROUND
(I'M READY FOR SOME FOOLIN' AROUND)
C
YOU'RE SUCH A JEWEL IN THE ROUGH A
YOU WANNA SHOW ME YOUR STUFF A
FOR MY MONEY YOU CAN'T BE TOO SOON A
MEET MEET YOU IN THE LADIES ROOM
MEET YOU GREET YOU IN THE LADIES ROOM
FOR MY MONEY YOU CAN'T BE TOO SOON
EVERY TOWN IT'S THE SAME
WHAT FOLLOWS ME IS MY FAME
THERE'S JUST ONE THING YOU NEED TO PLAY THIS GAME
CHORUS
(C'MON BABY LET ME SHOW YOU MY FAME)
YOU SAY YOU'D LIKE TO PLAY
WELL IT'S TOO LATE FOR YOU TO GET AWAY
YOU'VE GOTTA BELIEVE ME WHEN I SAY
(C'MON BABY LET ME SHOW YOU THE WAY)
YOU'RE JUST WHAT I NEED TO PLAY
THIS GAME

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But there was more to Bill's fantasy than being treated like royalty. Much more. Bill Aucoin, one of the key personnel responsible for bringing KISS to such incredible heights of stardom in a very short time period, was not going to be satisfied with mere success. He wanted, in no uncertain terms, an empire — and he would stop at nothing in order to achieve his goal.

"It was clear that the person who was affected most by this new-found opulence was not any member of the band — it was the manager," says Gene. "Bill went from having a one-room office on 55th Street, to having the whole floor of a building on Madison Avenue, wanted out of his lifestyle."

"He had somehow been exposed to the good life in the past, and he knew what he wanted out of it," says Paul. "He wanted great clothes, great wine, great crystal, great food and a lot of company. And that was a very different way of looking at things compared to the band. We were all living out our fantasies — but it was very clear that our fantasies were all different."

Paul's Birthday Party in Fo[illegible] Worth Texas 1977. After countless doubts about son[illegible] of Stanley's clothing choices the band made their own o[illegible]ion clear, but still ga[illegible] Paul the nicest dress. (Se[illegible]rity [illegible]die is at right.)

—Journal Photo by Darlene Woyt

Kiss guitarist Paul Stanley on stage at the Auditorium Tuesday

This Kiss Puts Teens in Bliss

By Bill Milkowski
Special to The Journal

Some parents are downright sickened by them. Others are merely disgusted or repulsed by them. It must be the black and silver grease painted faces and sequined space suits that turn most parents off to the rock band called Kiss.

But teenage sons and daughters just love it all. One avid Kiss fan, Bobby McGuire, 17, summed it up pretty well:

"I think their music is pretty good, but mostly I came for the show. They have flames, smoke and explosions, and I go for that stuff."

Apparently a lot of teenagers go for that stuff because 6,286 of them packed the Auditorium Tuesday night to see their heroes in action.

There was a scattering of glitter faced teenyboppers with space suits and sparkled boots in the crowd of 9 to 19 year olds, but they were no match for the nightmare costumes of Kiss, which, in the last three years, has gone from an obscure New York club band to the first real teenage sensation since Alice Cooper.

The four comic book superheroes made their entrance to a barrage of smoke bombs and swirling lights as the frenzied crowd roared its approval. Huge neon letters spelled out Kiss behind a platform of drums.

Bassist Gene Simmons – a cross betw
Khan and King Kong – lurked menacing
stage in his scaly, thigh length platform bo
ery batlike wings. When he wasn't flickin
tongue or grinding his pelvis at the crow
the stage, Simmons pointed defiantly at t
or breathed fire.

On the lighter side was Paul Stanley, a
white face with a black star over his
pranced about in a silver speckled space
navel. Stanley pounded out decibels on
guitar and was accompanied by speedy
Ace Frehley, another Flash Gordon type.

Fire pods on each side of the stage sho
into the air and an artificial blizzard du
the band as the Kiss cult oohed and aahe
more.

Frehley's guitar belched smoke and fl
flames. Stanley smashed his to bits and
pieces to some of the front row fanatics.

The music of Kiss, by the way, mi
scribed as heavy metal rock 'n' roll. Bu
tups and gimmicks, who needs to listen
of decibels sets the pace for Kiss fans a
costumes take care of the rest.

The show is expected to attract a c
again when it is repeated at 7:30 toni
rium.

Entertainment

CHICAGO SUN-TIMES Monday, Jan. 24, 1977

Kiss concer splits ears —and the generations

Kiss came to town Saturday night and put on an ear-splitting rock extravaganza in the Chicago Stadium

Rock / Jane Gregory

Kiss is loud, they said. Stuff cotton in your ears, they said. Take earplugs.

Loud? The word is scarcely adequate for the four musicians occupying the Chicago Stadium Saturday night.

Deafening, perhaps. But even that doesn't begin to plumb the full scope of this auditory assault. The only other time I can recall experiencing such a relentless jackhammer in my head was once when I had a temperature of 103. There I was lying in a darkened room with cold compresses on my temples. At the Kiss concert there were thousands of screaming adolescents for company.

The live, plugged-in rock concert is a phenomenon that often arouses some curiosity in parents. Are these popular and extremely expensive events some sort of wild orgy for the postpuberty set? Or just grotesque fun?

It is my considered opinion that rock concerts are neither of the above. They are a bore. And this is a judgment based on roughly two hours of total immersion with a group that has what surely is the most flamboyantly bizarre act ever to be seen in a field noted for its larger-than-life spectaculars.

I was told one of the young musicians swallowed fire during the evening. You couldn't prove it by me. All I could see during the entire concert was flashing lights, a glimpse of flying hair and rather remarkable glitter from their metallic costumes. By far the greatest visual impression was a solid wall of blue-jeaned bottoms, and arms raised in waving salute.

At rock concerts the audience stands. This music indeed may ultimately affect the hearing of the young, but their feet and legs should be in great shape. Most of them never sat down. What's more, they do their standing on the seats. Inevitably, this means only a fraction of those present sees much more than the folks in front.

The audience doesn't even have the benefit of that charmingly old-fashioned notion of a program. Sure, there are souvenir books for sale but there's nary a word about what is in store for the night. You are literally on your own identifying the players, the music and the stars.

Despite such obvious handicaps, the audience gobbled up the entertainment with amazing gusto. To prove their zealous devotion they indulged in that sacred and thoroughly deplorable ceremony of lighting matches, firecrackers and band blowtorches as signs of their approval. Skyrockets of toilet paper and balloons may be amusing. Fire in a stadium packed with humanity is not.

Rock concerts like the Kiss extravaganza Saturday night may well be for the very young. On in good health, I say. Personally, I figure if I hurry, I might be able to catch the

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Terre Haute, In. 47809
Thursday, January 27, 1977

Kiss–second time around

Sellout crowd welcomes back Kiss

Kiss Goes Crazy

bass player, Gene Simmons points an accusing ral the crowd and follows with a tongue-lashing ng one of the numbers. A sellout crowd saw Kiss

By DALE HILL
Senior Staff Writer

Kiss's return to Terre Haute went over as big the second time as it did the first.

The concert was scheduled to start at 8 p.m., but by 7 p.m. the Hulman Civic University Center (HCUC) was jammed tight with wall to wall people. The crowd was standing on the floor, in the aisles, around the top and anywhere else they could find space.

Several members of the audience were clothed in the traditional Kiss attire of makeup and bat wings. One individual wore a leather outfit equipped with built-in boots and wings flapping from his arms.

The member of the audience dressed in the costume entertained the crowd with his demonstrations of fire blowing and facial expressions.

The rock group Uriah Heep began the concert by playing several of their hit songs and a few new ones soon to be released on their new album.

One song had the same three notes played over and over for a period of one to two minutes. One began to wonder if the instruments were stuck or the band was unsure of the next note.

Many of Uriah Heep's songs were not very verbal, unless you count the ooh's and ah's that lingered after the notes were played. The lead singer must have memorized the ooh's and ah's vocabulary before appearing on stage.

When the band left the stage, after having performed for an hour, the HCUC was filled with a glow of people "flicking their

sing, scream, make fire and display their colorful costumes for over two hours in their second appearance at Hulman Civic Center. (Photo by Dan Deem)

and eventually taking over the entire floor below that. He even wanted to rename the building the Aucoin Building. Later he opened an office on the west coast and took over two floors of that building. His lifestyle changed dramatically, and his spending habits were out the window — just way out of control."

Up to this point, KISS had been Bill Aucoin's sole priority. But now that Bill was the undisputed king of the managerial set, he set out to acquire other bands in hopes of also bringing them to the same level of superstardom. But the band didn't approve of Bill spreading himself thin, and they told him so.

"When we first started working with Bill, we told him that we didn't want him to work with any other bands," says Gene. "We told him that we were a full-time band and that we needed his complete attention as a manager. Later on, Bill added Starz and Piper, which featured guitarist Billy Squier, and some other bands to his roster — none of which ever made it — and we wrote him letters telling him that if he didn't stop working with these other bands that we were going to sever our contract with him. Basically, Bill wanted to be the big-time manager."

"But Bill told us that he couldn't be held back by our success," adds Paul. "He told us that he had other horizons that he needed to meet, and eventually he got involved in off-Broadway plays and all kinds of other stuff. And we accepted it, even though it didn't go down easy. But Bill was definitely more intrigued with the prospect of building a KISS World than the band was — and it was ultimately his downfall.

"One day I asked Bill what would happen if he ever lost all his money," Paul continues, "and he said to me that he didn't care, and that if he did it once, he could do it again. And I thought that to be incredibly brave, or incredibly stupid, because I didn't even think that of myself — and I was in the band! He felt that it was okay to live dangerously because once you have it, you can always get it again — and I thought that was a very dangerous way to look at things. And I must say that, to this day, even though he was absolutely a terrific manager for KISS, he was still wrong."

When it came time to begin working on another studio album in the fall of '76, KISS found themselves at a crossroads. They had to decide whether to continue in the progressive, experimental vein they had begun with Destroyer, or resort back to the style of murderous rock n' roll that they had built their sound on since day one. The question loomed over them, like an angel on one shoulder and the devil on

the other, and the band eventually came to a decision.

"We had taken such a big leap forward musically with Destroyer," says Gene. "But we now felt that we had to re-connect with our rock n' roll roots on the next album."

Since the band had spent the majority of their careers — if not most of their lives — creating savage, explosive rock n' roll, continuing in that raw pre-Destroyer tradition would not be difficult for KISS. Already in the can waiting to be recorded were such blood-pumpers as "Ladies Room" and "I Want You," and there was no question that these and other similar tunes would make the follow-up to Destroyer a real killer. What still remained, however, was a producer to take these songs and get them onto vinyl without sacrificing any of the band's all-important edge. Bob Ezrin had given KISS an invaluable learning experience with Destroyer, but this time they knew they wanted something different.

"We knew we didn't want to use Bob Ezrin again," says Gene. "And that, probably more than anything else, was because working with Bob was extremely hard work, and it was easier for us to be KISS, to write our own songs and then get into the studio and do what we do naturally, rather than being in the studio with a guy like Bob who forced us to create songs a different way than what we were used to."

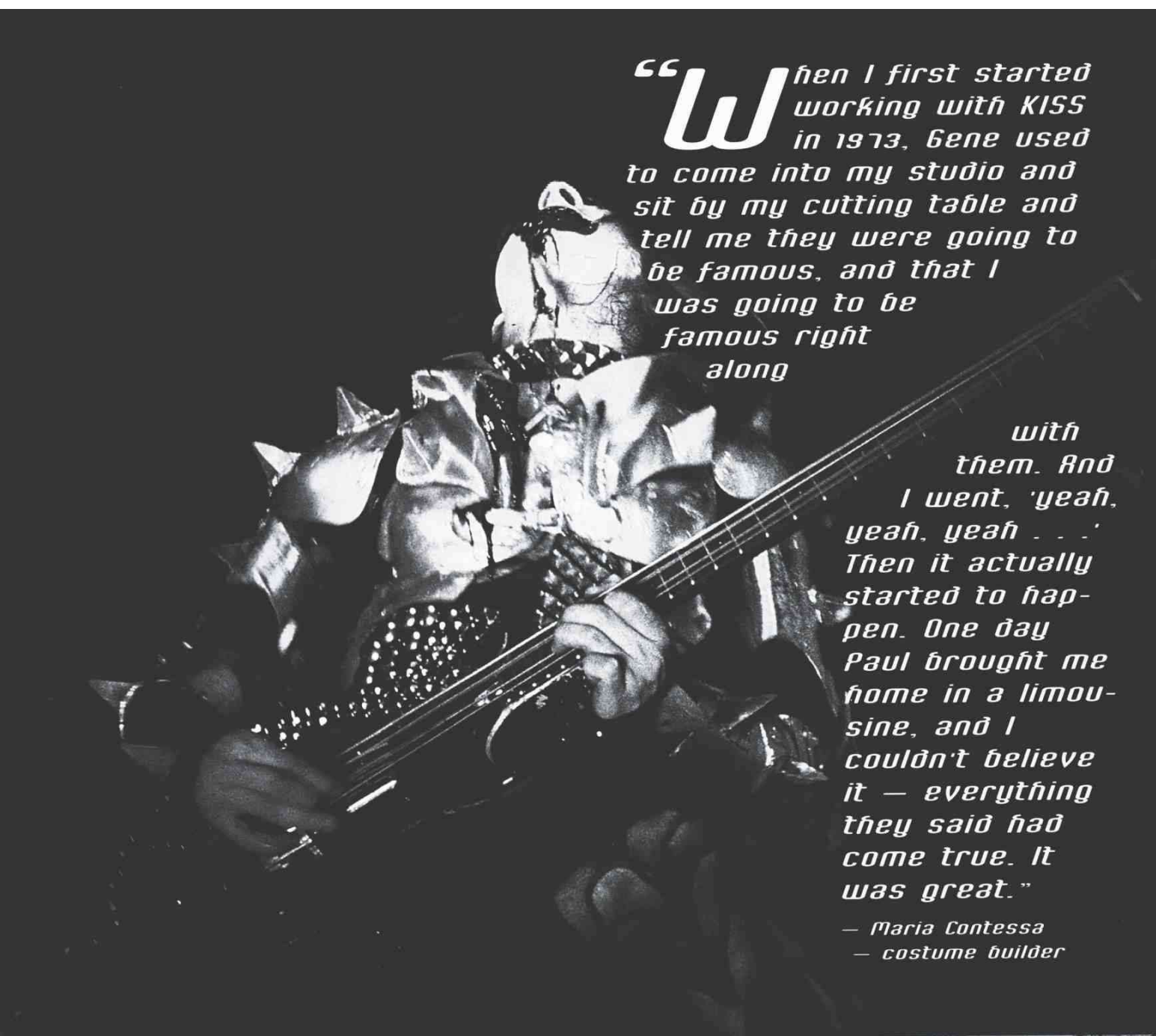
"Plus, the material on Destroyer was not at all easy to play live," continues Gene. "For example, there were a bunch of twin guitar parts in harmony, where Ace and Paul were playing together with nothing else in the background, and they were forced to play well — and that's not easy to do on stage. Those parts were all very well thought out, and it wasn't just the white noise that we were used to."

"We could certainly play those songs, but we had to make a choice — we could either play them well, or be able to run around on stage," says Paul. "We couldn't play and move because now we had to think about what we were playing, and it took a long time to commit that stuff to memory so we could play and still run and leap around the stage."

"In some ways, we felt that the Destroyer record was great, but it just wasn't natural for KISS," adds Paul. "To us, easy and natural were words that were interchangeable, and doing Destroyer was not easy — it was real hard work. So we wanted to take what we had learned with Destroyer and go backwards, back to our roots."

And then it hit them:

"We made a conscious effort to look up Eddie Kramer, who had done our original demos and engineered the Alive! record, and ask him to produce our next album, Rock



"When I first started working with KISS in 1973, Gene used to come into my studio and sit by my cutting table and tell me they were going to be famous, and that I was going to be famous right along with them. And I went, 'yeah, yeah, yeah . . .' Then it actually started to happen. One day Paul brought me home in a limousine, and I couldn't believe it — everything they said had come true. It was great."

— Maria Contessa
— costume builder

And Roll Over," says Gene. "We just wanted to be a rock n' roll band again and get back in touch with our first three records.

"But perhaps it would have been more adventurous for us to continue doing what we had started with Destroyer. In retrospect, maybe the next album after Destroyer should have been us taking another step in that direction."

"But it's possible that we were scared of what that step would have been," adds Paul. "I mean, after doing Destroyer, God only knew where we were going to go, and I think we were afraid of where we might

The Kiss army on the move to good times

By PETER GODDARD
Star staff writer

Ka-boing.

The couple had just poured tea on the veranda of their Bedford St. house when the great gush of sound from Varsity Stadium early yesterday evening started their cups rattling. "What was that?" the man asked, startled, as the stillness settled again. "Never mind that," said his wife, equally startled but for different reasons. "What are those?"

She was pointing at a group of kids trouping toward the stadium, each looking like a manic mime, his face smeared with white make-up and streaked with jet black markings. The Kiss army, as it calls itself, was on the move.

For the 14,000 fans who turned up at the stadium last night, Kiss is something more than just a rock band. It's a cause, one only peripherally connected with the music it plays. You don't go to a Kiss show. You become part of it, wearing make-up like the band, sporting a $5 Kiss T-shirt and $1 button or carrying a $4 poster. And you make sacrifices.

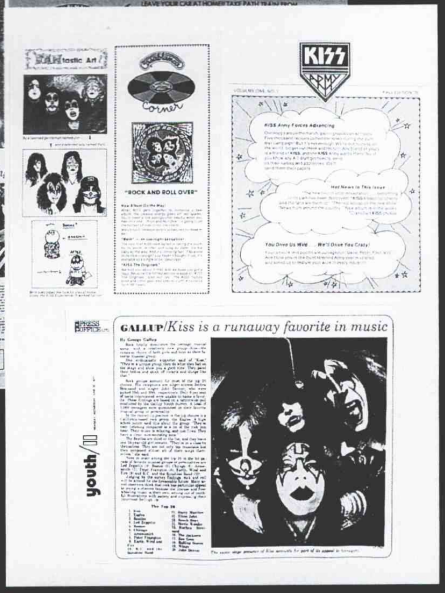
Any resemblance between this crowd and those that turned up six or seven years ago for the rock festivals at the same stadium was purely coincidental. As the song by one of the opening acts, Blue Oyster Cult, said, "this ain't no summer of love."

But Kiss deals in such extremes. In it, its fans find not just some gothic space-age vaudeville but rock in its most basic and purest form.

This show was orchestrated like a pep rally at a paramilitary youth camp. It started with a raucous, blaring little band called Artful Dodger, which replaced the originally scheduled Bob Seger. Then came Blue Oyster Cult, a New York-based band that has only recently shed its pretense of black cultishness and has started to play rock as if it meant it.

Then Kiss, its first-rate sound system turned up to the mega-decibel level, it's creepy stage setting looking like something out of a Stan Lee gothic horror comic, and its special effects department working over-time.

Kiss' show is a collection of disparate elements which, when thrown together, combine to overwhelm you. Guitars explode. Cannons go off. Strands of lights flicker. And there are assorted explosions as the band's four members prance and strut like comic-book ghouls. And does it matter if none of this has anything to do with what the band's singing about? That despite all the gore, the band's lyrics dwell on having a good time and the joys of rock?



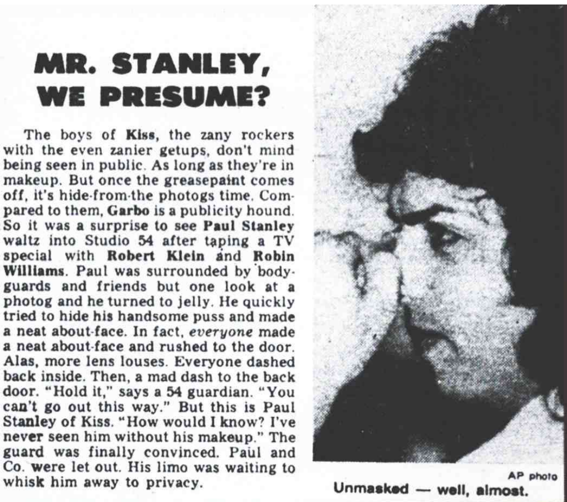
find ourselves."

Enter Eddie Kramer. KISS now had all the makings of what would be one ferocious record. Almost. They still needed the right location to record, and for the first time in their career, the band decided that a traditional studio was not the proper place to achieve a pulsating live sound. And here was the solution:

"We went upstate New York and rented a theater called the Nanuet Star Theater, which held two to three thousand people, and set everything up on the stage in order to record the album," recalls Gene. "Destroyer was very much a studio record. And Alive! was much more what KISS was naturally, so with Rock And Roll Over we decided to try and recapture that live sound."

And while the band came closer to reproducing the overall passion and warfare of Alive! than ever before — and there was certainly no denying that the new material was some of their deadliest to date — and yet, as far as the band was concerned, the production of Rock And Roll Over ultimately missed the mark.

"I really don't think we captured what we set out to achieve," says Paul. "It was amazing that, without the audience and without the sonics of an arena, somehow the sound we were looking for eluded us. And



MR. STANLEY, WE PRESUME?

The boys of **Kiss**, the zany rockers with the even zanier getups, don't mind being seen in public. As long as they're in makeup. But once the greasepaint comes off, it's hide-from-the photogs time. Compared to them, **Garbo** is a publicity hound. So it was a surprise to see **Paul Stanley** waltz into Studio 54 after taping a TV special with **Robert Klein** and **Robin Williams**. Paul was surrounded by bodyguards and friends but one look at a photog and he turned to jelly. He quickly tried to hide his handsome puss and made a neat about-face. In fact, *everyone* made a neat about-face and rushed to the door. Alas, more lens louses. Everyone dashed back inside. Then, a mad dash to the back door. "Hold it," says a 54 guardian. "You can't go out this way." But this is Paul Stanley of Kiss. "How would I know? I've never seen him without his makeup." The guard was finally convinced. Paul and Co. were let out. His limo was waiting to whisk him away to privacy.

AP photo
Unmasked — well, almost.

that's not to say that the sound we got was bad, but for some reason, what we had always hoped to hear on our records had once again slipped by.

"I think Rock And Roll Over really kicked ass — and yet it just didn't have the sound we were looking for. And at that point, we accepted the fact that this was the KISS sound, and that we clearly couldn't get any other sound. But it wasn't good, it wasn't bad — it was KISS."

But despite its lack of sonic firepower, Rock And Roll Over was a very important album for KISS, as it not only reinforced their status as America's most exciting rock outfit, but it also re-solidified the band itself as a working, cohesive unit.

"Compared to Destroyer, Rock And Roll Over was very much a group KISS record," says Gene. "For the most part, material was brought in from everyone in the group, and we would all sit around and work on it. Once again, we encouraged Ace and Peter to come up with material, and they did."

"Everyone was bringing in ideas, and the band seemed very sharply focused," says Paul. "We were much more unified than we had been during Destroyer — that album had put a lot of strains on the band, perhaps because we were feeling overwhelmed. Ace, who hadn't fully been there for Destroyer, was 100% involved in Rock And Roll Over — not only in body and actual input, but also in spirit and overall commitment. And when we were all working together, there was nothing that could beat us."

Lyrically, Rock And Roll Over — more so than any other KISS album up to that point — bubbled under with overtly sexual themes. Granted, sex had always been at the core of most KISS tunes, but somehow this time, with songs like "Makin' Love" and "Love 'Em And Leave 'Em," it was different — because now it was no longer fantasy or fiction. It was real.

"Our songs were either about a lifestyle or a point of view, or our sexual escapades," says Gene. "Most of our songs were about the writer as cocksmen."

"And they were very honest," adds Paul. "We were truly writing about the only thing we knew at that point. We couldn't write about the political events of the time because we were too busy getting laid and going city to city every day. What else could we write about?"

PEOPLE

DAILY NEWS, SUNDAY, DECEMBER 11, 1977

Kiss—without makeup

Millions have dug the scene and sound of Paul Stanley and Kiss, but nobody's seen what's under the "outrageous" makeup until our Richard Corkery got these exclusive photos at Studio 54 recently. Outrageous? Gross? There's no higher compliment from the Sesame St. set when it grows old — say, to 12 or so — and puts aside childish things, perhaps even to seek out new monsters. Outrageous? Gross? The words seem to fit Kiss, one of the hottest rock groups around and surely the highest-acclaimed to emanate from New York. The boys are 32 and under, and from the Bronx, Brooklyn and Manhattan. They'll be filling Madison Square Garden during a three-day visit that begins Wednesday. After this tour, they won't barnstorm the U.S. again for 18 months to two years. If you miss the Garden show, catch their new album Alive II. —Jim Hanchett

Photos by Richard Corkery

Paul Stanley, taking a night off at Studio 54, is caught in an extremely rare photo—out of costume. He normally looks as he does in photo at upper left. Paul (←) almost got lost in the crowd during a rare night out on the town. In fact, you might never spot him out of uniform in crowd enjoying disco scene.

An outrageous sight on streets that are familiar to Kiss (l. to r.) New York boys Gene Simmons, Peter Criss, Ace Frehley and Paul Stanley.

Still, Rock And Roll Over was not without its softer side. One of the album's many highlights came in the form of a swooning acoustic number called "Hard Luck Woman," which would ultimately become a bona fide KISS classic.

"We had had this huge hit with 'Beth,' and when we got around to doing Rock And Roll Over, we had nothing to follow it up with," says Paul. "Now, at the time, I was a big fan of Rod Stewart and I wanted to write a song like 'You Wear It Well' or 'Maggie May' so I could give it to Rod — so I wrote 'Hard Luck Woman.' I played it for Gene, and he basically felt that, since we needed a follow-up to 'Beth,' there was no way we could give a song like that away. And Peter was the ideal person to sing it because he had that naturally raspy, Rod Stewart-ish voice. We released it as a single and it went to number 11 on the charts, and most people just thought it was a new Rod Stewart song."

"Here's how convincing it was," adds Gene. "We were sitting in a limo, and with us was a guy from the record company. And along the way he was telling us things like, 'Yeah, guys, I really love your stuff, and the new record just kills me.' We asked him if he thinks radio will play our new single, and he tells us that it's going to be an out-and-out smash hit. Right then, a song came on the radio and we asked the driver to turn it up, and then we looked to this guy and said, 'Sounds great, huh?' And he says, 'Oh, yeah, that Rod Stewart is something else.' Then we told him — it was our new single, 'Hard Luck Woman.' You can never trust a suit."

Så här ser Kiss ut i verkligheten

En del av Kiss-myten är att de inte låter sig fotograferas utan den väldsamma make-upen. Därför var ... nalister inviterade till presskonferensen i Göteborg. Men Aftonbladets Charlie Gustavsson lyckades ... Närmast kameran sångaren Paul.

Med hajtänder i öronen och svarta naglar pratar de strunt och bälgar öl

Och så här vill de synas

Grötliga monster med hakkors och läbbigt ... Kiss gimmick.

— Ingen får se hur vi ser ut privat. Då kan vi tappa vår stråligloria, sa rockgruppen Kiss och smög in på Park Aveny i Göteborg.

Privat ser nämligen Kiss ut som folk gör mest. Med hajtänder i öronen, spindlar på jeansen, avskavt svart nagellack och halvmeterhöga ormskinnsstövlar.

Fans kring 14 år hängde utanför Park Aveny och trånade. Men inne i en av Lorensbergs tjusiga salonger satt gruppen Kiss i en brokadsoffa och garvade.

Bara inbjudna till presskonferensen fick se dem och det var förstås ett oerhört privilegium.

På scen ser ju Kiss hemskt märkliga ut med hakkors och clownnäsor och drakulakläder och silver och svart på de mest delikata ställen.

Och så sitter de där helt privata, fyra vanliga tjommar från New York med dammigt lockigt hår till midjan och ringar på alla fingrarna med dödskallar på.

— Så här får ingen se oss, säger Paul och ryser. Då kommer nog ingen och tittar på oss mer.

— Fast musiken är viktigast, erinrar han sig. Vår musik är så viktig att i USA uppträder vi numera på idrottsarenor som tar så där 35 000 personer.

PAUL KLIAR SIG I ÖRONEN

Efter en stund kan man se skillnad på de fyra i Kiss, trots att alla har bruna ögon och jeansjackor med sträveck och långt hår.

Peter, t ex, har grått hår och Jesus på korset runt sin hals. Paul däremot kliar sig i öronen och analyserar idéligen gruppens berömmelse. Han har varit konstnär förut, säger han.

Gene han visar alla spindlar av plast han har på kläderna. Han undrar om man blir rädd.

Ace däremot är inklämd i en dykardräkt och av för hög temperatur oförmögen att uttala sig mer än i pustanden.

— Vi var, säger Paul, fyra fattiga pojkar från New York. Den yngste av oss är 21. Så spelade vi för allt större publik samtidigt som vi började sy upp hemska kläder. För detta är hela poängen med oss.

— Ungdomen ser inte ut som vi — men den känner sig som vi ser ut och är. Crazy. Det är hemligheten med oss.

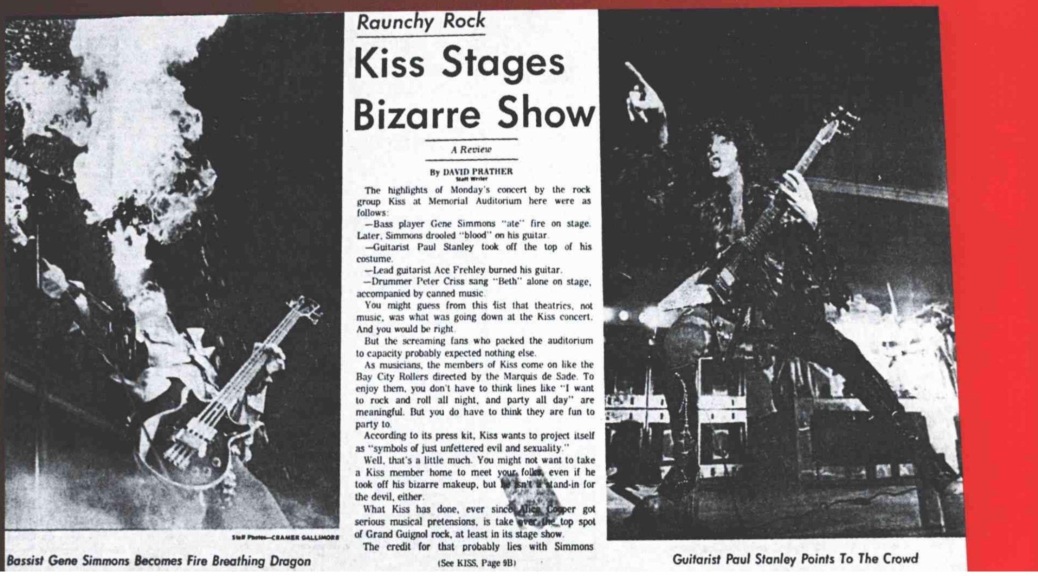
— Nu finns det griniga människor som retar sig på våra "SS" och våra hakkors, säger Gene. Men se här så mycket pojkar med mustasch — inte säger man till dem att de hejar på Hitler.

— Nej, bort med sådant snack, skrattar killarna i Kiss och så kommer de på en rolig lek som passar bra att leka på en presskonferens av cocktailtyp. Man lägger små köttbullar i sitt ölglas och så försöker man fiska upp dem med en tandpetare. Ibland går det. Ibland går det inte alls.

On the day of its release, November 1, 1976, Rock And Roll Over was shipped to record stores across the country in the amount of 1,000,000 copies (the same as Destroyer) — which was an unheard-of number for a record release. And inside each copy was a small token of the band's appreciation and loyalty to their fans — a sticker of the album cover.

"With Rock And Roll Over, we started including these little gifts that always cost us — not the record company — more money," says Gene. "But the cost didn't matter. We just wanted to give the fans something special when they bought a KISS album. The same way when you came to see KISS live, it was always more than just the band playing songs live — it was something special that you remembered."

Granted, it was just a sticker that had little value beyond the fact



Raunchy Rock

Kiss Stages Bizarre Show

A Review

By DAVID PRATHER
Staff Writer

The highlights of Monday's concert by the rock group Kiss at Memorial Auditorium here were as follows:

—Bass player Gene Simmons "ate" fire on stage. Later, Simmons drooled "blood" on his guitar.

—Guitarist Paul Stanley took off the top of his costume.

—Lead guitarist Ace Frehley burned his guitar.

—Drummer Peter Criss sang "Beth" alone on stage, accompanied by canned music.

You might guess from this list that theatrics, not music, was what was going down at the Kiss concert. And you would be right.

But the screaming fans who packed the auditorium to capacity probably expected nothing else.

As musicians, the members of Kiss come on like the Bay City Rollers directed by the Marquis de Sade. To enjoy them, you don't have to think lines like "I want to rock and roll all night, and party all day" are meaningful. But you do have to think they are fun to party to.

According to its press kit, Kiss wants to project itself as "symbols of just unfettered evil and sexuality."

Well, that's a little much. You might not want to take a Kiss member home to meet your folks, even if he took off his bizarre makeup, but he isn't a stand-in for the devil, either.

What Kiss has done, ever since Alice Cooper got serious musical pretensions, is take over the top spot of Grand Guignol rock, at least in its stage show.

The credit for that probably lies with Simmons

(See KISS, Page 9B)

Staff Photos—CRAMER GALLIMORE

Bassist Gene Simmons Becomes Fire Breathing Dragon

Guitarist Paul Stanley Points To The Crowd

that it was a KISS sticker, which of course made it invaluable to those who owned it. But that little sticker inside Rock And Roll Over was also a symbol of something much greater — it was a clear testament to just how powerful KISS had become, and it showed how they were now able to do anything they wanted to please their fans.

"We were at the point where anything we could possibly dream up, could be made real," says Paul. "More often than not, all it took was for us to imagine something, and then all we had to do was find somebody to do it for us. Whether it was the items inside the album packaging or using our own blood in a KISS comic book that Marvel later released — anything we wanted to do could be done."

And once the band realized its power, the promotional ideas spread like wildfire — each one devised with the intention of strengthening the bond between band and fan.

"We started creating special KISS fanzines — four to eight page newsletters — just for our fans," says Gene. "Up to that point, it seemed that the only way we could communicate with our fan base, which ultimately became known as the KISS Army, was through interviews and magazine articles, and we felt the situation demanded something more personal. Something that only the fans got. It was becoming very clear that there was a certain loyalty oath that the fans were making to us, and we wanted to show them that we were aware of it."

"At the same time, the fans started to realize that we never felt that with our fame came intellect or insight," adds Paul. "We made it clear to everybody that we didn't have the answers. We were as clueless as they were, but the one thing we stressed to our fans was that, if you believe in yourself, there's nothing you can't accomplish."

Such pledges of loyalty and respect for their fans was something the rock elite had, for the most part, frowned upon — but KISS didn't care. They were rule-breakers from the moment they shot out of the gate, and they weren't about to stop now.

"Nothing like this was being done at the time," says Gene. "It wasn't cool to print fanzines for the fans. It wasn't cool to have a KISS Army. It wasn't even cool to talk about stuff like that — bands were supposed to be above that sort of thing. But we felt the kind of connection to our fans that no other band had ever felt, and we didn't pay any attention to what we were or were not supposed to do."

But the newsletters and stickers were just the tip of the iceberg...

"Once the band exploded, we started seeing these really horrible quality, bootlegged t-shirts being sold all over the place," says Gene. "And we kept wondering why this was happening, and we were told by Bill Aucoin that we had a choice — we could either do the shirts ourselves, or, if we didn't, other people would produce them without our consent. Either way, there was a demand for t-shirts, and somehow that demand was going to be met."

But there was a demand for much more than t-shirts — in fact, the public wanted damn near everything with the KISS logo on it, and nothing made the band happier than blanketing the entire country with their mark, to the point where a person couldn't walk five feet without being pierced through the gut by those infamous lightning-bolt S's.

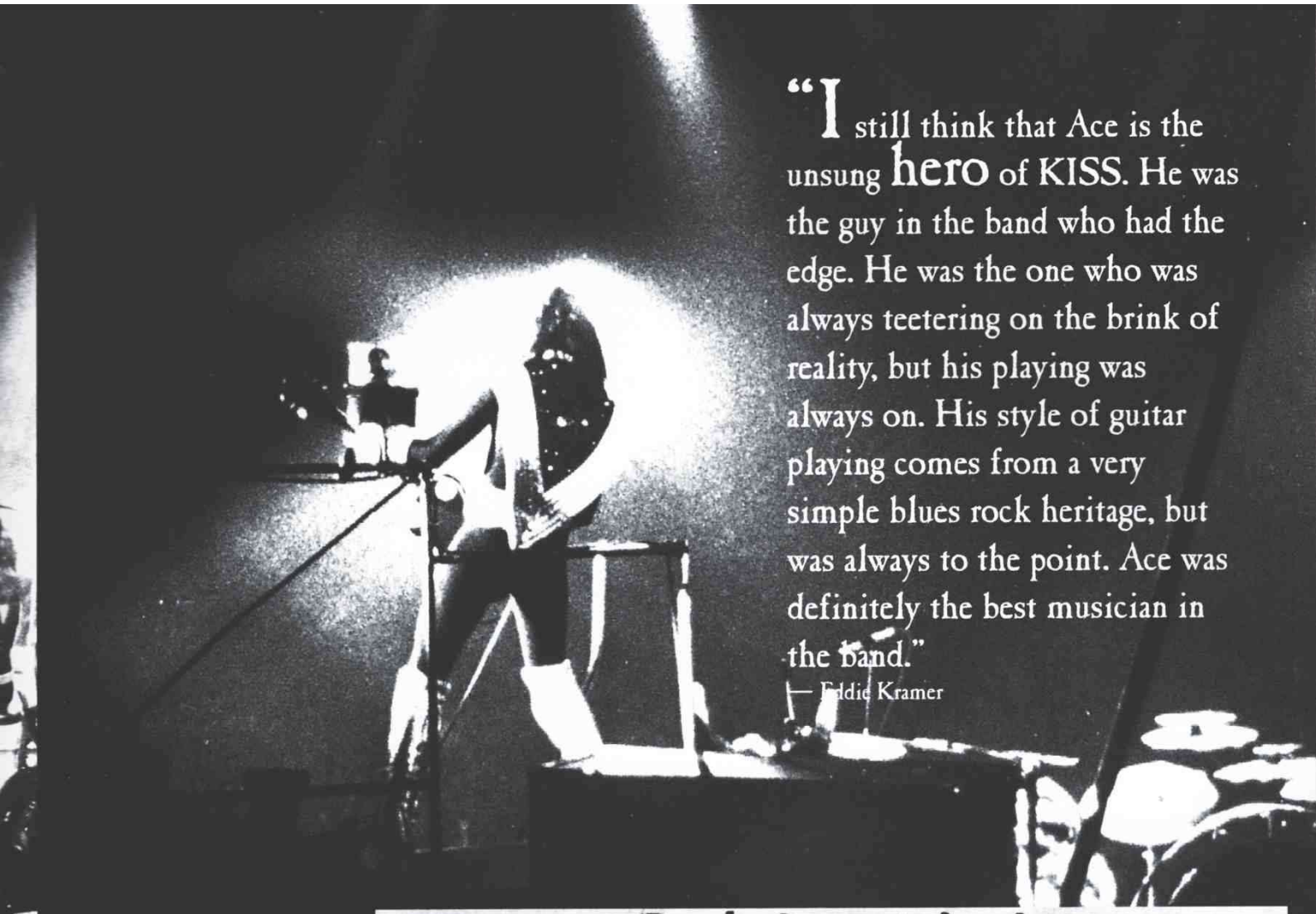
"Anything that people wanted with KISS on it, we spent a lot of time trying to figure out how to get it to them and how to make it cool," says Gene. "Anything that had a KISS logo on it, we wanted to be responsible for — to us, it was our signature.

In 1977, during a Florida concert, Ace grabbed the handrail onstage and was electrocuted. Although initially knocked unconscious, Ace insisted on returning to the stage to finish the show. A real trouper.

"There was a giant warehouse out in the valley in Los Angeles that was specifically set up to handle all of our merchandising affairs," continues Gene. "We'd walk in and see countless numbers of people stuffing envelopes with KISS pins, KISS belt buckles and everything else we were offering. At least we were able to make sure all the merchandise was cool because we had to okay everything. We made sure the belt buckles were heavy and that the t-shirts didn't fade after the first washing."

It was obvious that any item, no matter how big or small, cheap or expensive, that had the KISS logo proudly stamped across it was selling by the truckloads — and it gave way for a tidal wave of KISS merchandise to wash across the country and drown their fans in KISS goods.

Soon after, the masked mugs of Gene, Paul, Ace and Peter were emblazoned on lunchboxes, bubble gum cards, Colorforms, buttons, posters, t-shirts, transistor radios, toy guitars, comic books, jigsaw puzzles, radio controlled toy cars, notebooks, beach towels, back packs, record players, garbage pails and a seemingly endless array of household items and toys. Every bar, pizza joint and arcade across from coast to coast emanated with the chiming sounds of the quarter-munching KISS pinball machine; toys stores stocked the 12-inch KISS dolls from floor to ceiling; television commercials pelted viewers with the availability of new KISS products almost on a daily basis. The blitz was unstoppable, and middle-class American families couldn't resist.

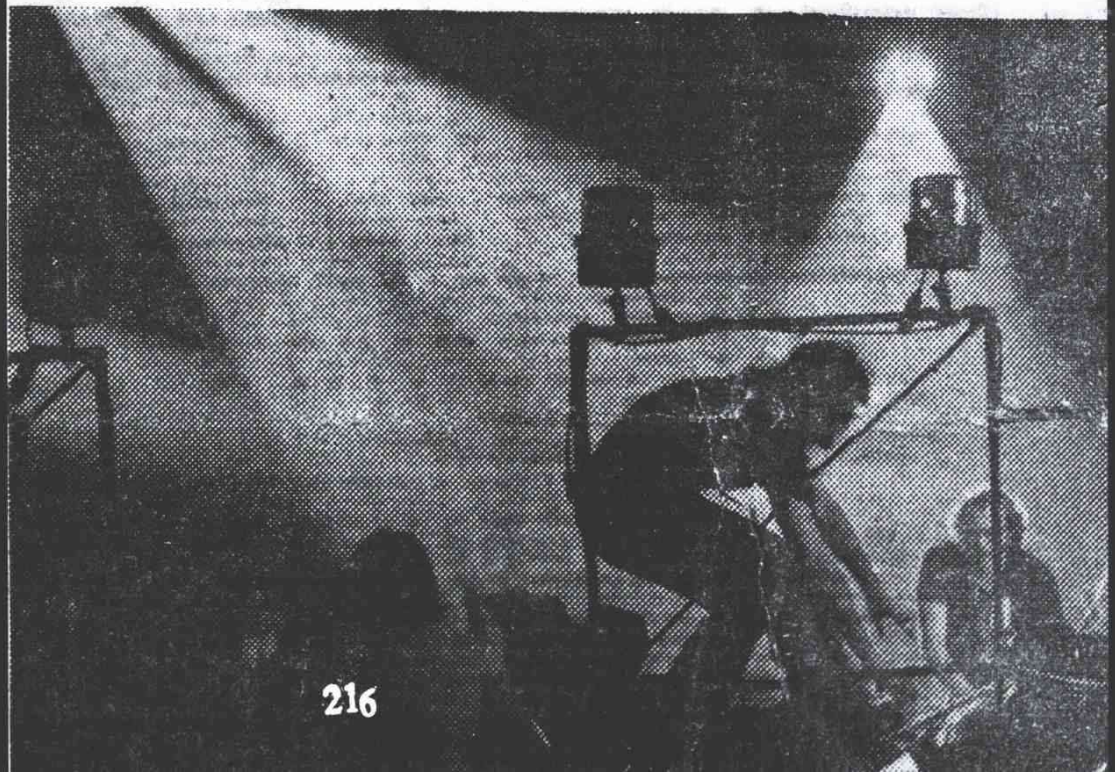


"I still think that Ace is the unsung **hero** of KISS. He was the guy in the band who had the edge. He was the one who was always teetering on the brink of reality, but his playing was always on. His style of guitar playing comes from a very simple blues rock heritage, but was always to the point. Ace was definitely the best musician in the band."

— Eddie Kramer

Rock Star Jolted

Rock star Ace Frehley, member of The Kiss, did some extra rolling Sunday night at the Lakeland Civic Center, when a jolt of electricity sent him sprawling to the stage. It was believed the rail holding lights was unsufficiently grounded, and when his metal guitar strings hit the pole, it sent a jolt into the instrument. Frehley was knocked unconscious when his head hit the rail. After he was revived, he continued the concert. Many thought it was part of the act.



"We started to be romanced by all these different toy manufacturers," says Gene. "They all wanted to put the KISS name on their toys, and the whole thing just exploded. Before there was Star Wars, there was KISS."

However, the band still had its limits as to what it would endorse.

"We were romanced by cigarette companies who wanted to sponsor our tours," says Gene. "There were also booze and beer companies who wanted to work with us. But we never felt right about being associated with things like that."

RANDOM NOTES

Led Zeppelin were mobbed when their movie (reviewed on page 19) had its world premiere in Manhattan. As their limousine drove up to the Cinema I theater, many in the gaggle of kids leaped on the hood and roof, screamed and generally acted very '60sish. Inside, **Robert Plant** missed the first 20 minutes of the film—he was hiding out in the men's room. Drummer **John Bonham** got a standing ovation in the movie house at the end of his "Moby Dick" solo.

Afterwards, Atlantic chairman **Ahmet Ertegun**, in a neck brace because of a bad back, and Zep manager **Peter Grant** threw a posh party for the group at the Pierre Hotel. Attendees were a mixture of the paparazzi, rock stars (a very pregnant **Carly Simon**, Mick and **Bianca**) and socialites. Bonham and guitarist **Jimmy Page**, fatigued from the flight over, didn't show up. They missed the thrilling finale, during which road manager **Richard Cole**, featured in the film as a vested gangster complete with machine gun, went after a Dutch journalist who had rapped the movie. Feet and fists flew, but no blood was drawn.

Robert Plant and Carly Simon, dazed and bemused

At a London press conference, **Patti Smith** also lost her temper with journalists. After what she considered one dumb question too many, she started tossing tomato and cheese sandwiches around. When she wasn't slinging food she was slinging arrows. On the last rock show she'd seen: "Robin Trower. But that wasn't rock & roll, that was boredom." On the charge that Arista, her record label, had "papered" the house for her Hammersmith Odeon concert: "Arista is a cheap company. They're not gonna buy thousands of tickets." . . . At a "homecoming" reception for **Fleetwood Mac** at London's Inter-Continental Hotel, publicists forgot to meet the band members in the lobby, so the group had to enter through the service entrance. The slight was only a minor one compared to the slight from British record buyers. While the LP *Fleetwood Mac* boasts sales of three million units in the U.S., it's sold a measly 15,000 in England.

Skynyrd's Artimus Pyle on floor; one more for the road

Despite Warner Bros. editing out the offending line, "Spread your wings and let me come inside," **Rod Stewart**'s single, "Tonight's the Night," remains banned on RKO, one of the most important AM radio chains in the country. The record has reached 31 with a bullet in the charts anyway.

"The funniest thing about it being banned is that when the BBC banned the song last summer, I said they'd never ban it in the States," Stewart told us from London. "I did put me foot in it. Well, not exactly me foot." The BBC actually okayed the tune for weekend and evening play and withdrew the partial ban when the song hit the Top Ten.

Commented RKO radio president **Dwight Case** in *Record World*: "I pulled it personally. The lyrics were a little too obvious for me." RKO is reportedly reconsidering.

A lizardlike tongue is not the most palatable thing to Archie Bunker and his ilk," said **Gene Simmons**, bassist/demon of **Kiss**, about his appearance on **Paul Lynde**'s Halloween special, the first time Kiss has appeared on prime-time TV. His grotesquely long tongue followed Cher's navel into network oblivion.

"Whenever I opened my mouth on a close-up, they cut to another camera," he said. "Censors don't order anything, they just suggest. The suggestion is if you don't do it, you don't get on the air."

Simmons was also stopped from spitting up blood, a prime feature of his stage act. Still, he felt Kiss had not compromised its integrity by acquiescing to TV standards. "We didn't crack any jokes," he said. "We remained honorable, like the monster in *Abbott and Costello Meet Frankenstein*."

The band performed three songs and acted as straight men in some comedy sketches.

After a long audition in which he was chosen over **Leslie West** and **Wayne Perkins** as the newest guitarist of **Lynyrd Skynyrd**, **Steve Gaines** didn't really feel like a member until that one night a couple of months ago when he had too much to drink in a hotel room on the road.

Ki... Paul L... special: the mouth... roared . . . off ca...

"I was puking through ... and **Ronnie** [Van Zant, lea... er] went around saying, 'A... who don't like him throw... is gonna have to put up his... recalled Gaines at a New... press party.

MCA decided to hold th... at Nathan's, a hot dog jo... hopes that the expected d... tion wouldn't b... exp... The decision p... Following a dis... Old Testament and veget... ism, drummer **Artimus Pyl**... mented, "People wonder ... still take LSD."

A few minutes later, Pyle... turned his table, wrestled... bystanders and ran out ... restaurant — leaving several ... bowls of potato salad, hot dogs ... and a couple of band members ... on the floor.

"Working with KISS was an incredible challenge. I got to watch them grow from this little band to the biggest superstars in the world. They were great guys as individuals and even greater guys as professionals. They were never late, they never made excuses, they did what they had to do — and that's a publicist's dream."
— Carol Ross

KISS started making impact on middle America and we were asked to be on the Paul Lynde Halloween special. Before going on the show, we were told a couple of things. One was, who was going to be on the show (the original witch from "The Wizard of Oz" Margaret Hamilton, among others) and the other was to watch our mouths — what we said, and what popped out of 'em.

Filming the show was frustrating. There was a lot of waiting around. Everyone on the crew wanted to have their photos taken with us, we had to lipsync our songs and we had to keep doing it over and over.

When the show was finally over, we learned Gene's tongue had been censored.

By Charles M. Young

We live in the Devil's worm-bag.

—MARTIN LUTHER

"We broke Lawrence Welk's attendance record in Abilene, Texas. I'm very proud of that," says Gene Simmons, the Kiss bassist, notorious for his grotesquely long tongue and for dressing like a pterodactyl. We sit at a backstage dinner table on the first of three nights they are playing Detroit's 12,000-seat Cobo Hall—exceptional dates because they are doing mostly secondary markets this tour. "We're hitting places they've never seen a big band, and they'll remember us forever. The reaction has been amazing. I was watching the local news in Duluth and the announcer said there had been a robbery at the auditorium. I thought, 'That's it for the gate receipts,' but it turned out some kid had gone up to the window and stolen three tickets at gunpoint. I don't understand it. Tickets are so ethereal. One concert and they're gone. Now *money*, that's real power."

Money, I object, is as much an illusion as a ticket.

"Not if everyone believes it," says Simmons, holding up a fork. "If I say this is a royal scepter and everyone recognizes it as such, then it's a royal scepter and I'm king. That's power, not an illusion."

Before I can insist it's still a fork, guitarist Paul Stanley—known for the black star over his right eye and for his bright red lips—sits down and stuffs a piece of cake into his mouth. "I'm really sick to my stomach," he says, licking the fingers of one hand, holding his taut belly with the other, and searching for another slice with the calm eyes of an addict who has enough money to feed his habit. "I got chills and everything. I thought I was going to pass out onstage last night."

Maybe he would feel better if he stopped eating gunk?

"The best diet for the road," he says, "is soup for lunch and candy for supper. It keeps the weight off and you're speeding on all that sugar by show time."

Charles M. Young knows a buffalo when he sees one.

A roadie announces that it is time for a sound check, and the three of us walk to the $300,000 stage set in the cavernous auditorium. Drummer Peter Criss—who paints his face to resemble a cat—is already at his kit and nearly falling off his seat, laughing at his own ludicrous version of the bang-the-drum-slowly ending of the Chambers Brothers' hit, "Time Has Come Today." Guitarist Ace Frehley, who plays the role of a spaceman with two silver stars splashed over his eyes, ignores the folderol and sends occasional blasts of power chords echoing through the hall. None of the members of Kiss is wearing the makeup he invariably puts on for public appearances, and, stripped of paint, Stanley comes the closest to handsome, with patrician features that one could imagine, in another age, riding a two-stallion chariot too fast down a crowded Roman street and lashing the backs of slow peasants. Frehley looks like the original 1967 acid casualty, his face as pockmarked as the moon backdrop on his side of the stage. Criss appears several years past his official age of 30, but his eyes are a child's in their lack of calculation. With his swarthy central-European complexion and flaking black fingernails, Simmons could look filthy stepping out of a shower. Though we are all about 6'2" in our stocking feet, Frehley, Stanley and Simmons tower over me in their eight-inch platform shoes and I begin to realize the luxury of height. All these years, I've been talking down at people. Standing here under Simmons' unflinching gaze, I am somehow the wimpy one whose opinions don't matter.

"Come here. I want to show you something," he says, ascending a staircase to the parapet of the ruined castle that is his side of the stage. It is spattered with red from the nightly ritual of puking blood during his bass solo. "We're 40 feet over the audience. You know what this is?" The 40 feet are straight down and the only answer I can think of is acrophobia. Simmons steps to the edge and gestures over a sea of empty seats. "This," he says, "is power."

KISS, 'the greatest act since death': (l to r) Paul Stanley, Ace Frehley, Gene Simmons and Peter Criss

According to *Scientific American*, every time a buffalo farts in Africa, thousands of dung beetles are alerted to the possibility of manna from heaven. The relationship between the farts and the beetles is a peculiarly honest one. Each species of beetle is genetically programmed to eat a particular kind of dung, so the buffalo need not sponsor marketing surveys to discover where they have to fart for maximum return on their investment. Competing herds do not advertise themselves or offer promo samples. As for the product: buffalo farts do not promise to reveal the meaning of life. Buffaloes do not promise to craft farts that make the whole world sing. They do not promise intellectual respectability if a beetle can interpret their fart sounds with sufficient pedagogy. Buffalo farts promise shit, which is what they deliver.

Among contemporary rock & roll bands, the music of Kiss comes the closest to comparing favorably with buffalo farts. Allowing for a few aberrational songs, they, too, do not promise to reveal the meaning of life, make the whole world sing, or any of that. They scream elemental need, placing as much emphasis on words like "I wanna" as the Ramones, only with no condescending satire to sink them in Middle America.

One of their most dramatic stage moments comes in a break, when Stanley faces the audience alone and gets them chanting: "IiiiIIiiahah WaAAaaNT YooOOooOOooOOu." He sounds uncomfortably close to Robert Plant, but the moment obliterates the known world aside from primal craving. None of this woman-you-need-love chivalry, none of this hold-your-hand subtlety. (Kiss had to drop "Hard Luck Woman," a song about a woman being hard luck until she found a man, because it was getting lousy audience reaction.) The known world, aside from primal craving, is a vast conspiracy to most teenagers pouring into the job market with no intellectual skills, thanks to the massive rupture that is American education. Ask a Kiss fan why he/she likes the band, and he/she will likely stare at you with vague hostility as the words fail to articulate in the cerebral cortex, and it's too much effort to dig them out. The smarter ones notice the press pass pinned to your shirt and beg to be taken backstage. Ask to take their picture, and they preen with all the bravado their fresh hormones can muster. What's important is declaring "I" to the conspiracy.

Which is transcendence of the inner conspiracy that is growing hair and zits in strange places all over their recently nubile bods. No better way to forget the inexorable march of biology than to lose your identity to four guys who have stepped out of their mundane bodies altogether and simultaneously wallow in those

★★★★★ **TOP BRASS**

The People behind KISS

WILLIAM M. AUCOIN
President, Rock Steady Inc.

Bill Aucoin, the man responsible for bringing KISS to audiences across the country, has long been involved with the entertainment field. His company, Rock Steady Inc., has become a powerhouse in the area of group management.

Mr. Aucoin's experience in the music business began while he was still in high school. He started as a disc jockey, made the jump to TV where he became head cameraman on the Boston Pops telecasts and produced and directed "Folk Music, USA."

At the age of 20, he headed for New York and soon achieved remarkable success as a television director and producer. His credits include TV shows starring John Lennon, Barbra Streisand, Seals & Croft, Edgar Winter, Stevie Wonder, the Fifth Dimension, Judy Collins, Tom T. Hall, Richie Havens, Blood, Sweat & Tears, and Roberta Flack.

Mr. Aucoin also directed the full length motion picture version of Oh! Calcutta, the controversial Broadway stage comedy.

Now nearly all of his days (and many of his nights) are devoted to KISS!

Casablanca Corner

"ALIVE!" is solid gold!

The blistering rock of KISS is no surprise to the members of the KISS Army, but you might be happily surprised to hear that the album "Alive!" on the Casablanca label has already sold over a million copies and has been awarded both the coveted "Gold Album" and "Platinum Album."

"Alive!" is a must for any KISS Army stalwart. It's a combination of some of the best songs KISS has produced, such as "Firehouse," "Hotter Than Hell," "Strutter," "Nothin' to Lose," "Black Diamond," and "Rock and Roll All Nite," just to name a few. The best feature of this exciting LP is that it has been recorded live and is an experience second only to actually being at one of those fantastic KISS concerts.

"Alive!" KISS's newest release on Casablanca, has already been awarded the Gold and Platinum Albums and is still steadily climbing the charts.

KISS ARMY

VOLUME ONE, NO. 1 — WINTER EDITION

PRESENTING THE KISS ARMY NEWS

In introducing this, the first issue of the KISS Army News, permit us to state that we at Headquarters consider this a tremendously exciting assignment ...... that of acting as a voice for all of the members of the exploding KISS Army.

We are all in for an outrageous time. The KISS Army News will cover all the thrilling KISS concert performances and exciting disc releases and will introduce some of the people behind the scenes who are all part of the KISS family.

Each pulsating, heart-throbbing minute of a KISS performance is a total experience meant for all to share. So spread the word! Together we can make the KISS Army one of the most unique and outstanding organizations around.

The KISS Army News will keep you very current about the activities of Gene, Peter, Paul and Ace. Be sure to read our special features, for they will contain some extremely informative news and inside views! We'll also keep you informed on all of the new and exciting official KISS Army paraphernalia ... great stuff sold only on tours or through KISS Army Headquarters!

We hope that you enjoy our very first edition of the KISS Army News, and that you will continue to enjoy the issues to follow.

See you next issue...

"For all the merchandise that the public has seen, there was an unbelievable amount of stuff that we rejected," adds Paul. "In good conscious, we couldn't go along with having our name put on something that was either junk or had nothing to do with the band."

And while it would seem that KISS were in complete control of the hysteria that had taken over every shopping mall, candy store and magazine rack in America, the truth is that the band, as much as they were the mad scientists behind this exercise in world domination, were also victims of their own dablings.

"It was so huge that it caught us by surprise," says Paul. "It was absolutely overwhelming. It took us a few years to realize it, but we were in danger of becoming sanitized — and that's eventually what happened to us. We went from being four guys from the streets of New York, to ultimately becoming Disney characters."

"The truth is that we didn't have a clue where this whole thing was going," adds Gene. "It was a tidal wave, and we were carried right along with it. People believe that, just because we were KISS, we were the tidal wave — it's not true. It swept us away just as it had everyone around us, and because of the size of it, our perspective was not clear."

Steve Gerber
Marvel Comics Group
575 Madison Ave.
New York, NY 10022

December 29, 1976

Bill Aucoin/Allen Miller/Sean Delaney
Aucoin Management
645 Madison Avenue
NYC 10022

Dear Bill, Allen & Sean:

Herewith, a copy of the plot synopsis Alan Weiss will work from to draw the first twenty pages of the KISS Comics story, for your approval. Please read through it carefully, and if any of you has any serious objections, give me a call either at Marvel or at home, by Thursday noon. (I'll be out of town for a couple of weeks after that; Marvel will have a number where I can be reached.)

One ardent plea: no nitpicking. Okay? Huh?

Sean may not consider the story cosmic enough, or perhaps not analogous enough to the KISS stage act. Allen may be uneasy over the scene in which the heroes and villains demolish an "innocent" pinball arcade. Et cetera, et cetera, et cetera.

But we're faced with different problems in constructing a comic book series than you folks are in fashioning and choreographing a stage act, or in writing advertising or promotional copy. We've got to present characters with whom the reader will identify; we have to keep the characters constantly in motion, constantly doing something visually compelling. And in comics, remember, even "just" flying is considered dull. So we've combined some comics conventions with our decidedly unconventional protagonists and overall approach. To give the reader a reference point in reality, primarily.

The story, incidentally, gets considerably more "cosmic" in the second twenty pages---wherein Gene and Paul battle the Devil hand-to-hand, and Ace and Peter visit a sort of celestial disco and live through an allusive version of Peter's song "Beth". And, of course, there's also the big battle 'twixt KISS and Doc Doom yet to come.

-2-

This is a good story---not just "good enough", but really good---crammed so full of exciting visuals and engaging character bits that I'm genuinely surprised we managed to squeeze it all into twenty pages. I'm proud of it.

One last note: if any of the details seem sketchy, or any of the dialogue awkward, keep in mind that this is only the scenario, not the script. Alan and I worked closely putting it together, so he's very familiar with the minute touches we plan to put on it. And the dialogue, in finished form, will certainly hold its own with any issue of HOWARD THE DUCK. Promise.

So...here's hoping you're as impressed with us as we are with ourselves. As they say in the funny books, "This is the big one!"

Sincerely,

Steve Gerber

cc: Stan Lee
Alan Weiss

This copy should be surrendered to the immigration authorities upon arrival in Japan

579990

VISA APPLICATION FORM TO ENTER

Name in full EISEN (Surname) STANLEY (Given and middle name)
Different name used, if any PAUL STANLEY
Sex M — Marital status: married ___ single X
Nationality or citizenship U.S.A.
Former nationality, if any
Date and place of birth 1-20-52 (Month) (Day) (Year) N.Y., N.Y. (City) (Province) U.S.A. (Country)
Criminal record, if any NONE
Home address c/o AUCOIN MANAGEMENT, 645 MADISON AVENUE NEW YORK, NEW YORK, 10022 U.S.A. Tel. 212-826-8800
Profession or occupation MUSICIAN
Name and address of firm or organization to which applicant belongs AUCOIN MANAGEMENT, INC. 645 MADISON AVE., N.Y., N.Y., 10022 U.S.A. Tel. 212-826-8800
Post or rank held at present MUSICIAN
Principal former positions SAME AS ABOVE
Passport (Refugee or stateless should note the title of Travel Document)
No. F1894333 3063 Diplomatic, Official, Ordinary Issued at NEW YORK on 9-15-75
Issuing authority STATE DEPARTMENT Valid until 9-14-80
Purpose of journey to Japan ENTERTAINMENT
Length of stay in Japan intended APPROXIMATELY 3 WEEKS
Means of present journey: Name of ship or airline PAN AMERICAN AIRLINES
Port of entry into Japan TOKYO Probable date of entry 3-19-77
Names of hotels or names and addresses of persons with whom applicant intends to stay ATTACHED
Dates and duration of previous stays in Japan NONE
Guarantor or reference in Japan: Name SEIJURO UDO ARTISTS, KYODO BUILDING
Address 5-19-15 MINAMI-AOYAMI, MINATO-KU, TOKYO Tel. 400-653-68
Relationship to applicant PROMOTER
Persons accompanying applicant included in his passport: Name / Relationship / Birthdate

I hereby declare that the statement given above is true and correct. Also, I understand that immigration status and period of stay are decided by the Japanese immigration authorities upon my arrival.

Date of application

Signature of applicant

Paul Stanley's facing court gig

Rock star too loud?

When **Paul Stanley** hits his guitar in a concert by *Kiss*, man, you know you're going to hear the meanest sounds in the world. You can just ask **Stephen Steinberg**, who went to Manhattan Supreme Court yesterday to file a lawsuit that would bar Stanley from rehearsing in his 21st floor apartment at 429 E. 52d St. You see, Steinberg lives in the apartment just below on the 20th floor and when the *Kiss* star lets go on his guitar – particularly between 11 p.m. and 2 a.m. – there's just no way you can sleep, says Steinberg. And, he complained to the court, when he asked his landlord and the doorman to intervene, the rock punk star raised the amplification of his electric guitar. Not only that, moaned the man down below, but Stanley's floor is uncovered so when he walks around with those huge heeled shoes it's like a hammer hitting a headache. To drive home his point that he's upset with the complaints about the noise, Stanley and some of his guests have shown Steinberg just what they think of him. Steinberg says they do that by dropping their boots on the rugless floor. He's asking the court to order Stanley to stop being loud, for $25,000 for the aggravation he's caused, and to set punitive damages as well. There's no way to kiss and make up.

PHIL ROURA and TOM POSTER

"We were exposed to everything from one end of the universe to another," says Paul. "At times, you had a sense of hovering above it and watching it with your own eyes. People talk about out-of-body experiences — well, being in KISS during the mid-Seventies was an out-of-body experience. It was so bizarre and so unreal, you almost felt like you were watching yourself."

America was now firmly in the grip of the mighty KISS. The public had begged for it from the minute they heard the opening chords of "Deuce" on Alive!, and they got it — right between the eyes, day after day. For KISS, their homeland was now officially conquered territory, and it was time to seek out virgin soil.

PETER CRISS
ピーター・クリス

Next stop: Japan!

The Land Of The Rising Sun had voiced its massive enthusiasm for KISS from the day Hotter Than Hell — its cover littered with Japanese lettering — had penetrated Japan's shores. And when KISS finally arrived in March of '77, the people of Japan made no secret about their love and devotion for their American rock n' roll heroes.

"When we got off the plane, it was like Beatlemania all over again," recalls Paul. "The airport was absolutely packed with KISS fans greeting us when we arrived. And there's a funny story about what happened to us in the airport. We were all in make-up when we got off the plane, and we landed late, so the customs official who was assigned to clear us had left his position and someone else took over for him. Needless to say, when we went to clear customs, the official looked at our passports, looked at our faces, and said, 'I can't tell that this is you — take off the make-up.' So we took it off to prove who we were and then were allowed to pass through customs and meet our fans.

"And when we met them, we literally met them head-on. When we finally made it into the limousines, they covered the cars so much that you couldn't even see light. I remember thinking that the roof was gonna collapse."

A series of four concert dates were booked at Tokyo's mammoth Budokhan arena, and instantly KISS broke the hall's money-grossing record formerly set by the Beatles! KISSteria had swept though Japan with the force of a tsunami, and a mob-mentality came over the people that had the band running for cover on a daily basis.

"We couldn't even go outside half the time," says Paul. "And this was not only because of how crazy the fans were, but because we were about 6'5" tall with our boots on, and there was nowhere to hide. We were literally heads above the rest of the country, and you could see us coming from two blocks away.

"It was our first real experience with being prisoners of our fame. Now, that might sound negative — but you have to put it in perspective. It would be like winning the lottery, and then complaining about paying the taxes. Japan was an absolute blast, but at the same time there were things that we could do and things that we could no longer do. We were in Japan, but we couldn't see Japan. If we left the hotel, it might be lying down on the floor of a car. There were restrictions to what we could do — but there was no denying that we had won the lottery, and there was nothing, at least at that point, to ever complain about."

And when they returned home on April 3rd, after laying waste to four Japanese cities, KISS could rest easy knowing that they had not only crushed Japan with Godzilla-like power — they now owned the entire nation.

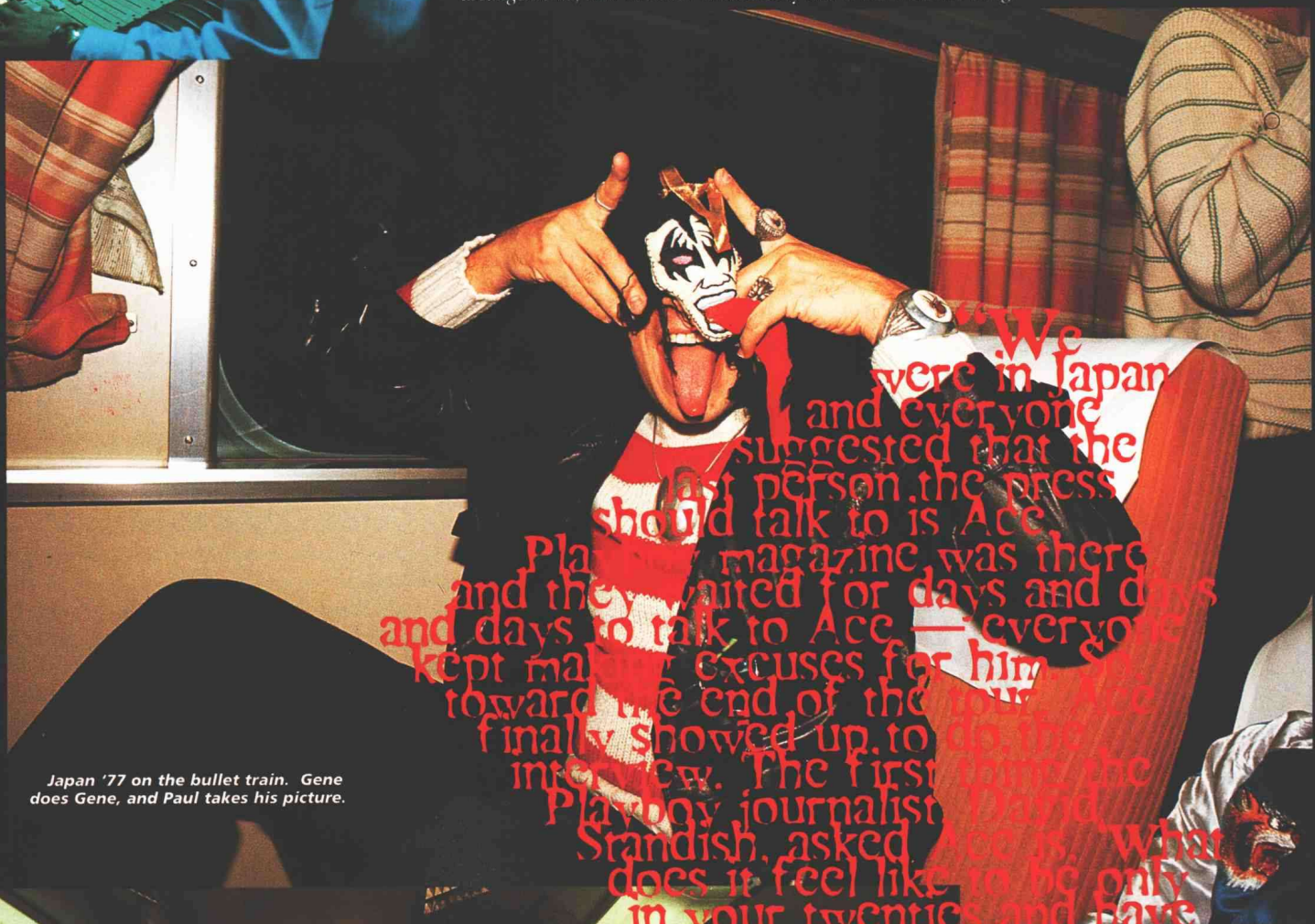
America. England. Canada. Japan. World domination was no longer just a fantasy.

After a brief 3-week vacation — hell, a few days off would have been a vacation for KISS — the band regrouped and headed for the Record Plant in Manhattan with producer Eddie Kramer to begin work on the next album. Like its predecessor, Rock And Roll Over, the new album — Love Gun — showed the band further staking its claim as a high-powered rock n' roll firing squad.

"There wasn't really any specific line of thinking with Love Gun," says Gene. "We were very happy with Rock And Roll Over, and we wanted to continue in that tradition."

However, there was one significant difference between the two companion albums — one that showed signs of things to come. Bad things.

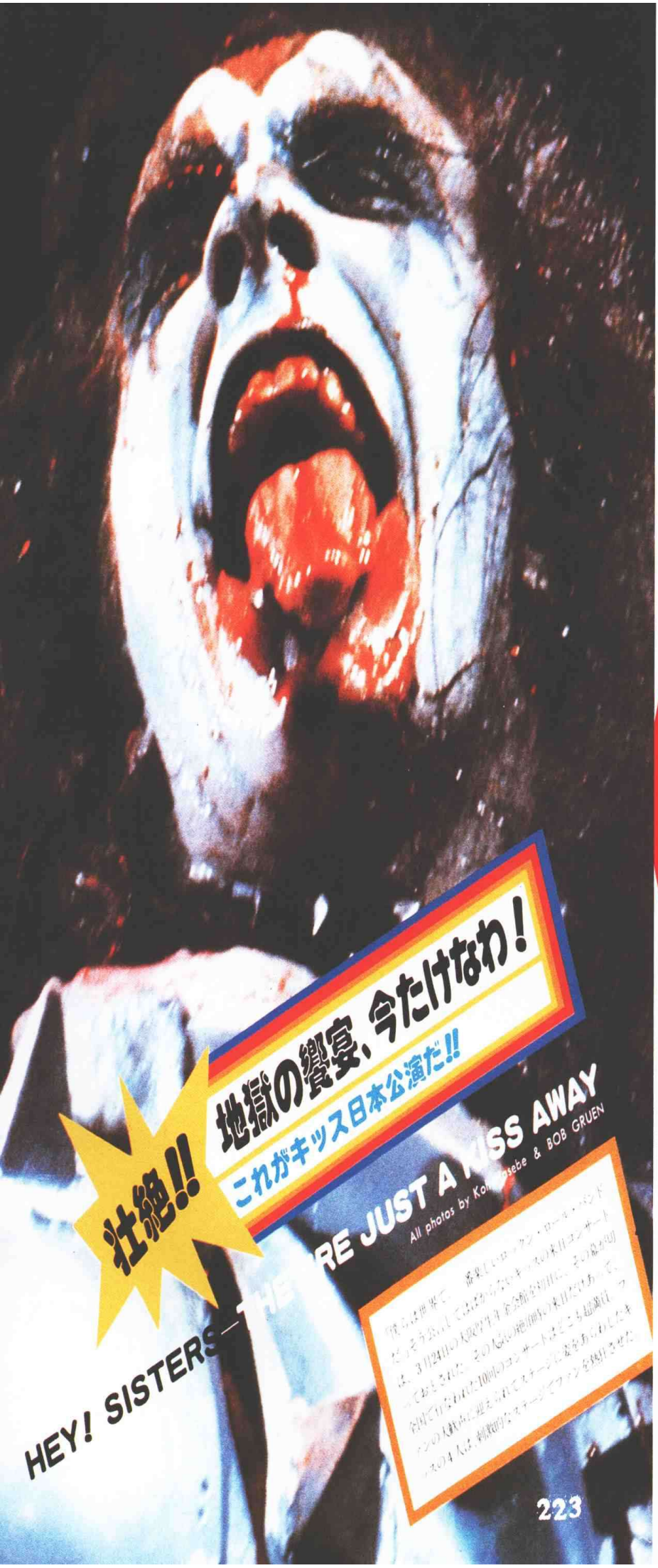
"I think the main difference between Love Gun and Rock And Roll Over was that Rock And Roll Over was done very much together, as a band, whereas with Love Gun the band members went off on their own to work," says Gene. "For example, when Ace brought 'Shock Me' into the band, he did that all on his own — we had nothing to do with the arrangements, and we knew immediately that it was a terrific song."



Japan '77 on the bullet train. Gene does Gene, and Paul takes his picture.

"We were in Japan and everyone suggested that the first person the press should talk to is Ace. Playboy magazine was there and they waited for days and days and days to talk to Ace — everyone kept making excuses for him. Toward the end of the tour Ace finally showed up to do the interview. The first thing the Playboy journalist, David Standish, asked Ace was, 'What does it feel like to be only in your twenties and have accomplished so much? What's it like to have all this attention paid to you?' And Ace goes, 'Ack!' Then the guy said, 'I know you're only kidding, Ace — but really, what's it like to be the hottest guitar player on the scene?' And again, Ace goes, 'Ack!' Finally, Standish said to Ace, 'Wait a minute, are you going to answer the question?' And Ace goes, 'Ack! What do you mean, Curly?' Then Ace got up and left."

— Billy Miller



"I remember feeling that the band was pretty fragmented at that point, and that the only place where I could really keep my bearings was in the studio," adds Paul. "So I spent a lot of time at Electric Lady cutting demos before we went in to do the album."

Gene, on the other hand, headed out to Los Angeles where he would write another of the album's many highlights, "Christeen Sixteen." Interestingly, Gene had some assistance when he recorded the original demo of "Christeen" — from none other than two unknown rock musicians from L.A. named Eddie and Alex Van Halen.

"I booked some time for myself at Village Recorders, where we cut Hotter Than Hell," remembers Gene. "I would usually go in and play all the instruments myself, but on this occasion I decided to call up the Van Halen brothers and ask them to come down and play. So both Alex and Eddie came down and played on 'Christeen Sixteen,' 'Got Love For Sale' and 'Tunnel Of Love,' which later wound up on my solo record. We cut it live as a trio, and Eddie came up with some solos afterwards. I liked his solo for 'Christeen Sixteen' so much that, when the band recorded it for Love Gun, Ace pretty much copied Eddie's solo note-for-note.

Were KISS drifting apart? Was the comfort of success driving a wedge between them? It was too early to tell, and fortunately the end result of the Love Gun project was an album that equalled Rock And Roll Over in explosive power, chemistry and true-to-form stellar KISS songwriting.

And while the band members may have worked individually on the material that comprised Love Gun, the truth is that everyone in the band contributed rock-solid music and vocals, and the album sizzled because of it. Peter, not having a real spotlight moment since "Beth," came in with "Hooligan," and Ace's songwriting talent came out in full force with "Shock Me," a song that featured some truly dazzling fretboard heroics and would later become the Space Man's signature number.

"We had always been pushing Ace to sing more, and he finally decided to sing 'Shock Me,'" says Paul. "But he was so uncomfortable and unsure of himself as a singer that he came up with this unique way of recording his vocals. He would lie down on the floor, on his back with the lights out and the mic in one hand, and sing — that's how the vocals to 'Shock Me' were recorded.

"We were very excited at the prospect of having everybody in the band represented on our albums. Albums became more exciting for us when we felt that everybody was being showcased — and Love Gun was a good example of that."

Released in June of 1977, Love Gun was the third consecutive KISS album to ship one million copies. That's how massive the band's guaranteed record-buying fan base was, and doubling, even tripling that number within a few months of an album's release was generally no problem.

The tour that followed featured a stage show of gargantuan proportions — easily the most elaborate and costly set-up for the band to that point. Giant staircases flanked the sides of the stage; platforms on hydraulic lifts would take the band from floor to arena ceiling in seconds; Peter's extended drum solo featured his kit ris-

To say that we were kinda popular in Japan is to say that the sun is kinda hot.

After the Japanese tour ended and we came back to the states, we were sent newspaper clippings of a press conference that was held by a Japanese girl Gene had spent the night with.

If you read Japanese, you'll be able to read what she said.

プライベート交際進行中!!
かたせ梨乃が告
白した
KISS
ジン・シモンズ論
体験的
ハンサムで、気さくで、おしゃべりで
"私だけが見た
仮面の下"

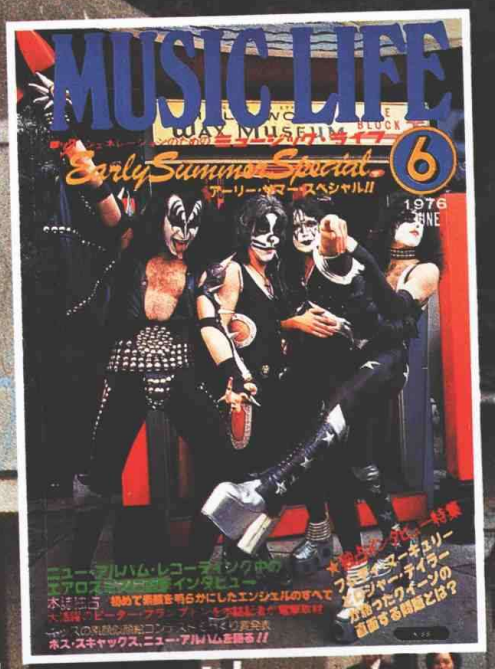
ing to heights of 20 feet, looming majestically over the audience before him. Flashpots, fireworks and towering blasts of white-hot fire turned the stage into a rock n' roll warzone, and further cemented KISS' reputation as the world's leading concert attraction. Everyone, except Paul who was clearly comfortable in his role as the band's primary frontman, had a moment in the spotlight: Gene, with his nightly fire-breathing and blood-spitting antics, Peter with "Beth" and his lengthy solo time, and even Ace, whose solo during "Shock Me" would ultimately become one of the most memorable aspects of the KISS live show — a masterwork of guitar pyrotechnics, both sonically and visually.

"Ace was brilliant when it came to customizing his guitars," says Gene. "He built the guitars himself — the ones that smoked, lit up or shot fireworks out of the headstocks. He came up with the concepts and did whatever had to be done to get them to work properly. Quite often, we would find him backstage before a show, working on his guitars himself — not his roadies."

The KISS show had become a marvel of theatrics, a two-hour roller coaster ride of perfectly-timed props, death-defying acrobatics and of course, the same kick-ass rock n' roll on which the band built its reputation.

"I think a lot of

"During our days in Japan, we would all go to this giant department store of toys called Toy World, and we would buy all these toys and bring them back to the hotel with us. And this was during the Seventies when everybody in America was still playing with G.I. Joe and Mr. Machine — but in Japan you could get radio-controlled Godzilla. Just amazing stuff. We also had bicycles that we would ride



up and down the hotel hallways.

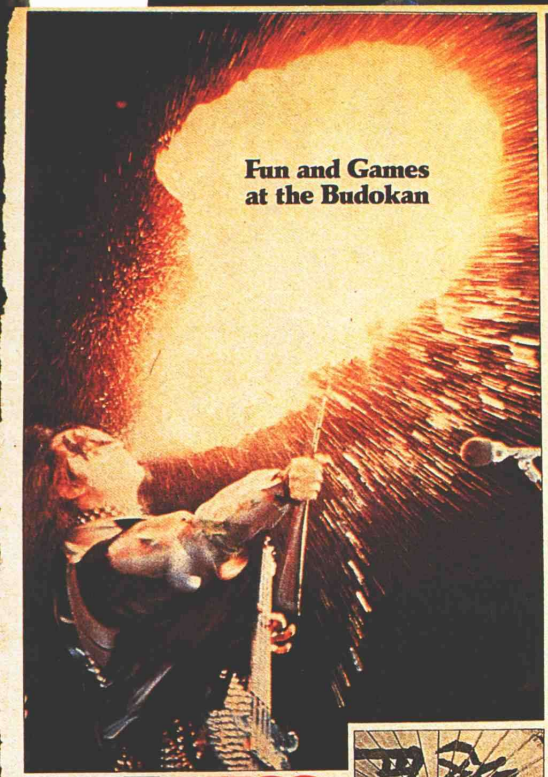
"We also had these toy guns that shot arrows which really stung, and our idea of fun was to go around the hotel and shoot the journalists that we had brought over with us. We had on helmets and goggles, and we would just find these writers and shoot them — and I can remember them cursing under their breath when they got hit."

The Japanese had this misconception that we were very hip to Kabuki, the Japanese art form that used facial makeup. The more we denied knowing anything about it, the more they described us as Kabuki influenced.

We went out to a big Tokyo disco one night. We were given the best seats in the house. It quickly turned into a procession of people going by us and trying to touch us.

We didn't notice at first, but were quickly told by our translator, that the gentlemen sitting next to us were very high up Yakuza–Japanese Mafia, who, it turns out, liked the band and decided to "honor us" by sitting next to us.

These guys were probably completely different when they went to work, but here, in the middle of a Tokyo disco, they were as fascinated by us as the fans were.



THE KISS TOUR OF JAPAN 1977

by Stan Mieses/photographs by Bob Gruen

Kiss, America's number one touring group and New York City's first supergroup," is also number one in Japan. I've just returned from a hectic ten days with Kiss in that country, and I was not only impressed by the reaction of the herds of teenagers who flocked to see these Kabuki-painted comic book heroes, but in general, how well rock and roll fares 6600 miles away from home.

The Japanese, in their unique, childlike way, have struck an accord with Kiss, because the band's basic image provides exactly what they love the most: fun and games with striking visual attributes. Kiss is a very polished act and, by most standards, they are patina to the core, but they do *shine, shine, shine*. On the stage of the Budokan in Tokyo, an alarming structure tucked into the quiet calm of the Imperial Palace Grounds, Kiss blazed like the city surrounding it—like a pinball machine. It drove the kids mad. Doesn't take *great* music to do that—the Japanese also flip out regularly over the Bay City Rollers, Angel and the Carpenters—it just takes great fun and games. Kiss excels in that department.

They played ten dates in all, including two in Osaka (the Cleveland of Japan), Kyoto, Nagoya, Fukuoka, then returned to Tokyo for a four day stand at the 11,000 seat Budokan. Each date was a complete sell-out. The only real change from Kiss' American tour was the stage set used in Japan; it cost them $150,000 and featured two towers of silver Marshall Amps and two florescent staircases leading down from high platforms on which they entered, but was a far cry from their elaborate U.S. set.

But the audience reaction created marked differences. Each date was attended by a kind of hysteria we don't see anymore in the U.S. And the kids' enthusiasm was genuine: there was not a joint, pill, granule or drink to be had at any concert. There *were* goon squads pushing kids into their seats at random—and you could buy sea-weed crackers, records, posters and melon juice in the lobby, but no dope and no booze. Yet, from the first moment Kiss lit up onstage, it seemed like they bands believed that you went on stage every night and just went for broke or winged it," says Paul. "And that would mean that some nights you had a great show, and other nights you sucked eggs. We believed that you rehearsed and put together the best show possible, and stuck to it every night. It didn't mean that it didn't change a little from night to night — but we basically stuck to a framework and a pacing that we knew would work. We did this mainly for the fans because we didn't feel it was right that one audience

This is not an indictment of Japanese culture so much as a rude awakening (for me) to the fact that planned obsolescence is not unique to America—that our excesses are happily being consumed all over the globe.

Home Grown

Western music is slowly but surely creeping up on the Japanese market, and it's clear Japanese people no longer honor the holy shrines that look so out of place in these modern cities—they are now exclusively devoted to pop idols. Native Japanese music accounts for 60% of all record sales here, and that 60% is not traditional koto or shakehachi music. I'm talking about Japanese pop, predominantly MOR music, performed by a raft of replaceable pretty boys in James Dean outfits who have their season in the Land of the

large banner that reads: "The Bottom Line Wants To Burn Your Soul." Underneath is a buffet table featuring platters of rice, spaghetti, marinated onions and dried squid. This may give you some indication why the majority of Japanese disco dancers dance alone. In fact, they dance in rows, neatly, facing front (so as not to offend the live band), doing a dance my friend Honda-san describes as "fishes swimming against the stream." The dance floor undulates under two huge white parachutes and a square of flashing klieglights, not unlike discos in New York. In the far corners of the dance floor there are panels of mirrors where some dancers line up with their backs to the band, watching themselves move in very jerky time to the sounds of the band, mesmerized before their

Big $ $

would get to see a great show on one night and another audience would see a bad show the next night, just because we were bored and wanted to change things around.

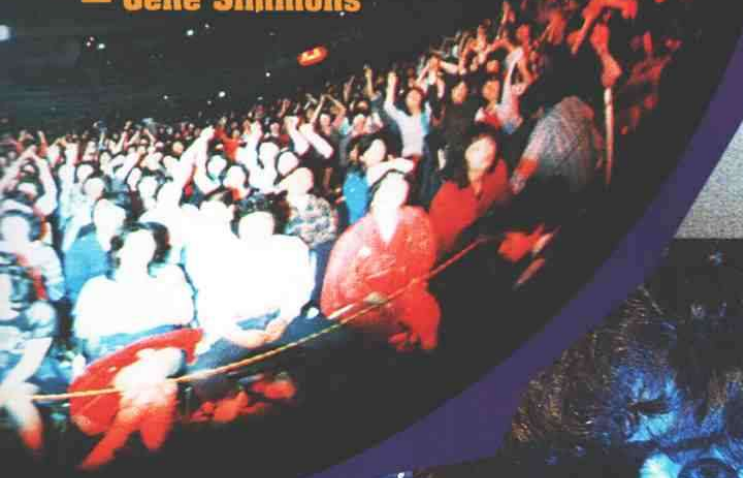
"There were never surprises for the band on stage. In fact, we would get very annoyed if somebody changed their part," adds Gene. "We busted our asses to make sure that the fans got what they had waited the whole year to see."

Paul's doodle of Billy Miller, our tour manager — poor Billy would be tortured by the whole band. He had been an EST member and was constantly using phrases like "Thank you for sharing" and "Give me some space" and with KISS it's very simple: if you have a target on your back, everyone takes a shot. Billy got his. In spades.

"After the band became successful in 1976, we started flying so much that I became afraid to fly. I was on one of the crew buses one night after a show in Tennessee, and I was up front sitting next to a guy named Stan Stiers who was driving the bus. Everyone else was asleep in the back. So Stan turned to me and, in his southern drawl, said, 'Hey, Demon — why don't you take the wheel so I can go and catch some shut eye.' And I said 'sure.' But the

thing is that I didn't start driving until around 1984 — before then, I never drove. So I took the wheel, stepped on the gas and started driving. We're moving along, and I heard from the back our lighting guy ask Stan who was driving the bus. And Stan said, 'The Demon.' Then I heard screaming — 'The son-of-a-bitch can't drive! Get him out of there!' [laughs] This was one of the few very stupid things that I can ever remember doing."

— Gene Simmons



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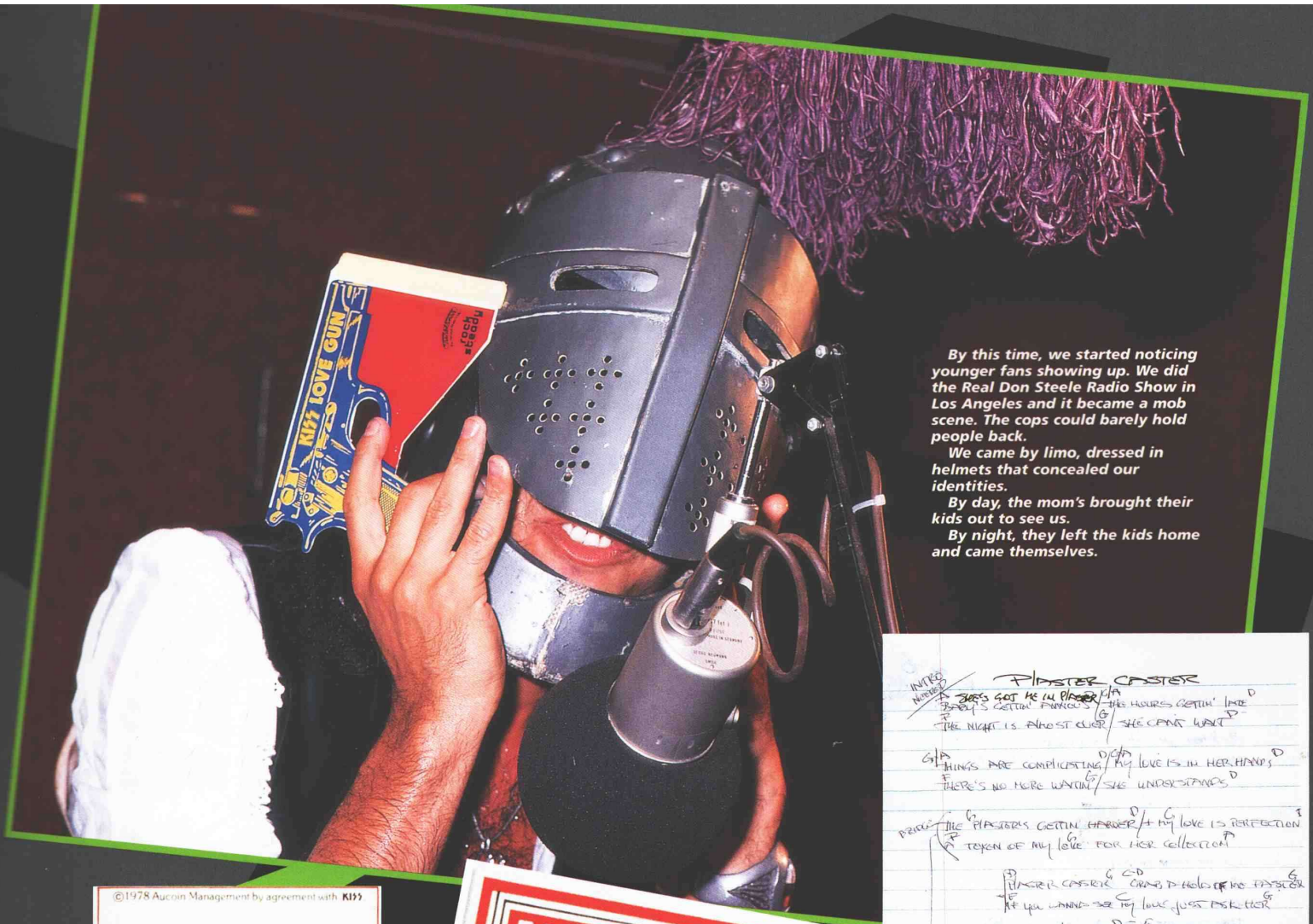
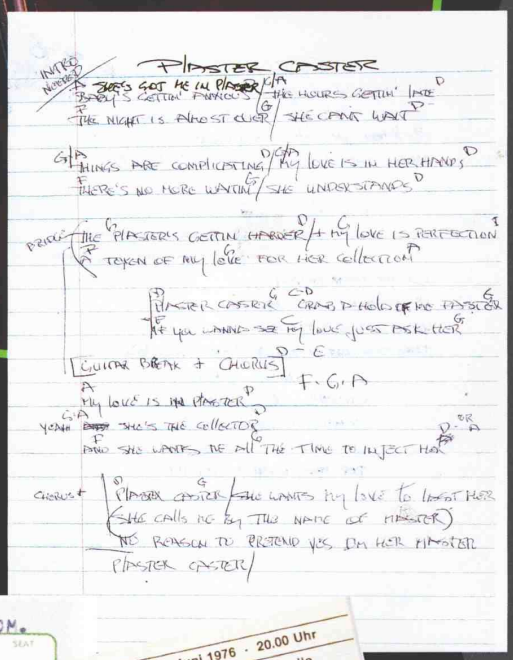


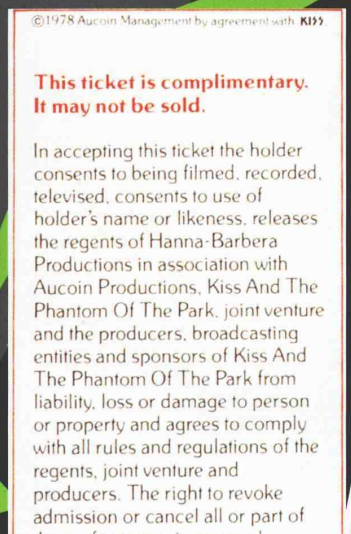
By this time, we started noticing younger fans showing up. We did the Real Don Steele Radio Show in Los Angeles and it became a mob scene. The cops could barely hold people back.

We came by limo, dressed in helmets that concealed our identities.

By day, the mom's brought their kids out to see us.

By night, they left the kids home and came themselves.

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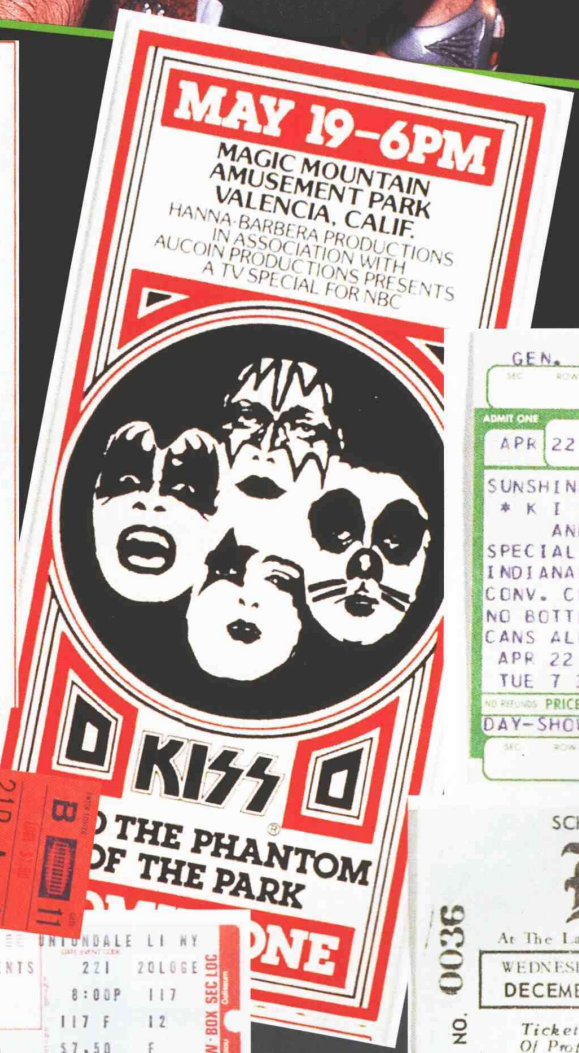
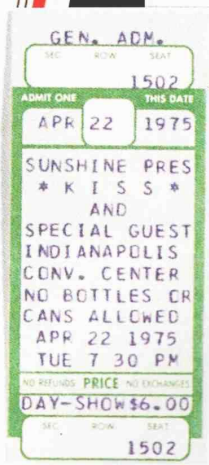
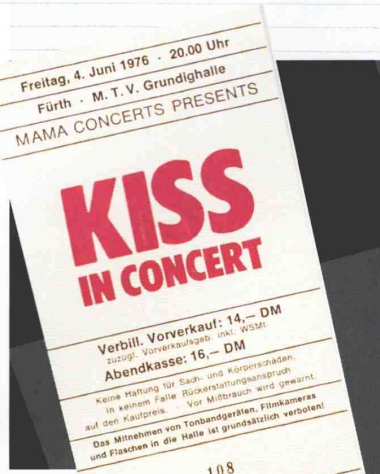
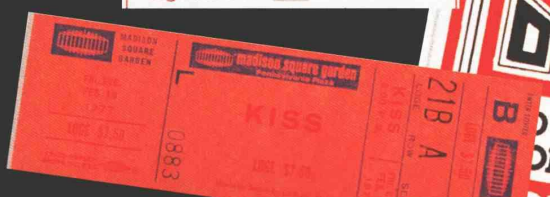
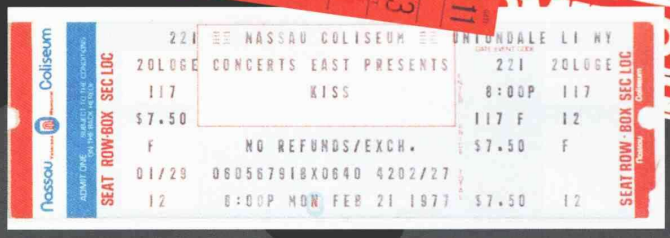
Sign here for one admission.







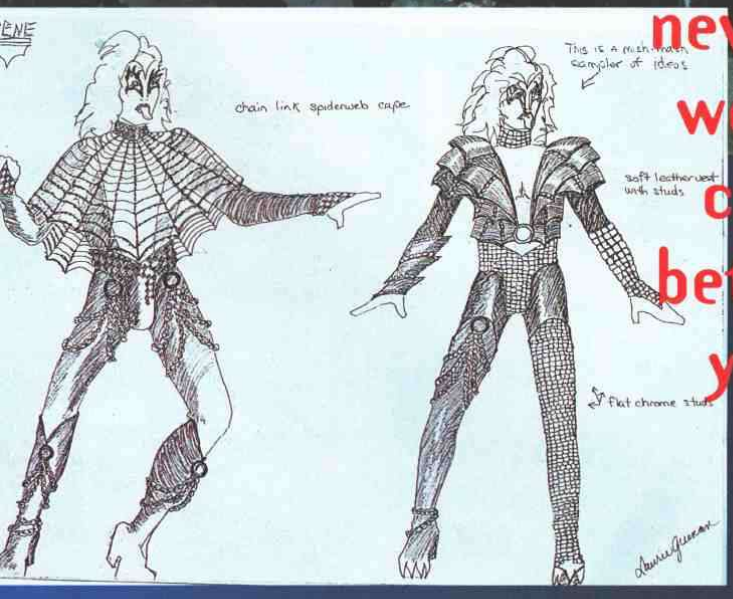


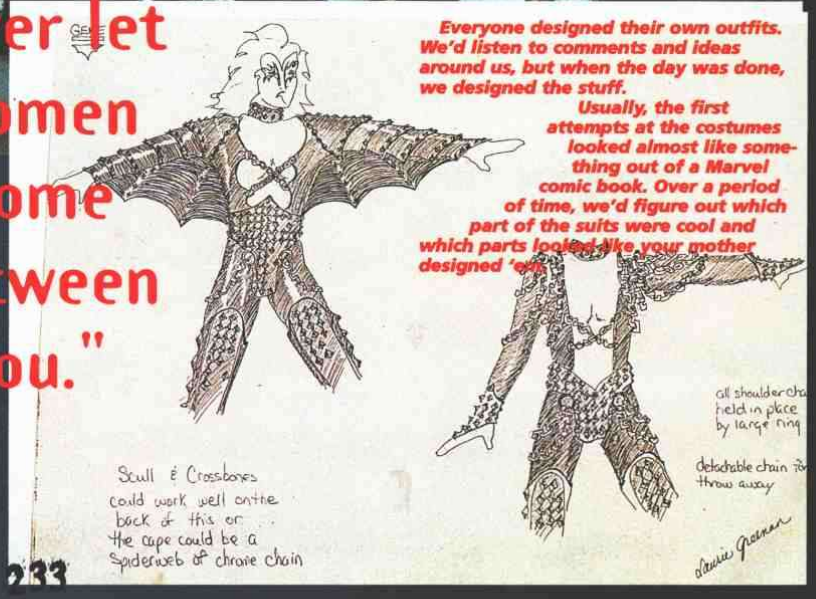


"My original concept for the cover of the Love Gun album was this back alley scene where you would see the band standing in front of this door with a single light above the door and women all around them — very dark and gloomy. But the band wanted something a little more grandiose and a bit more mythological, which is where the setting with the pillars came from. I was still working on that cover right up to the last second — I mean, the messenger drove out to my house, lifted the painting right off the easel, put it in his truck and whisked it off to Manhattan. And to this day I still believe that there are some areas of Peter's costume that are not finished."

—Ken Kelly, Love Gun cover artist

"We had an unwritten rule that said you never hit each other, and you never let women come between you."



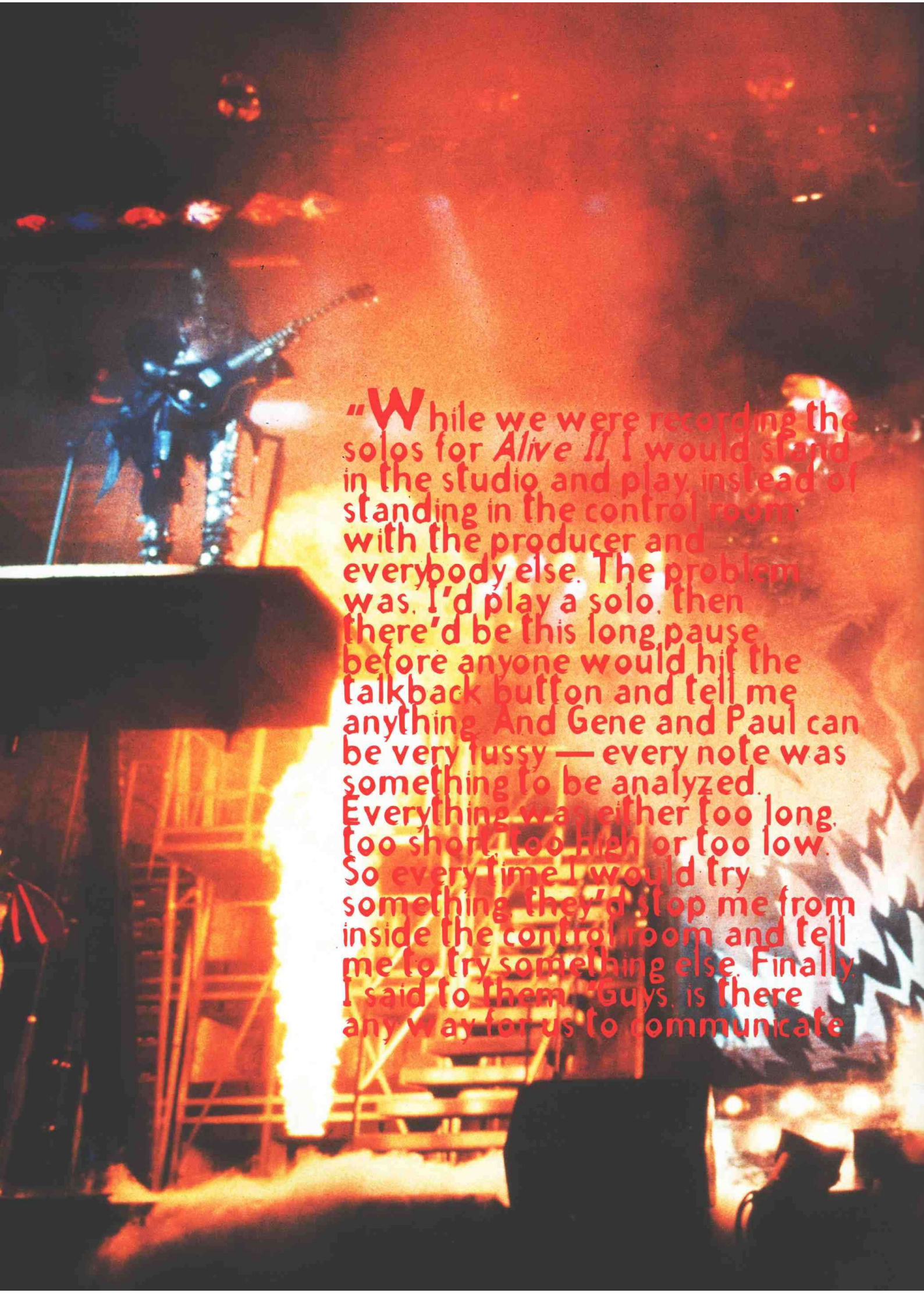


"We busted our asses to make sure that the fans got what they had waited the whole year to see."

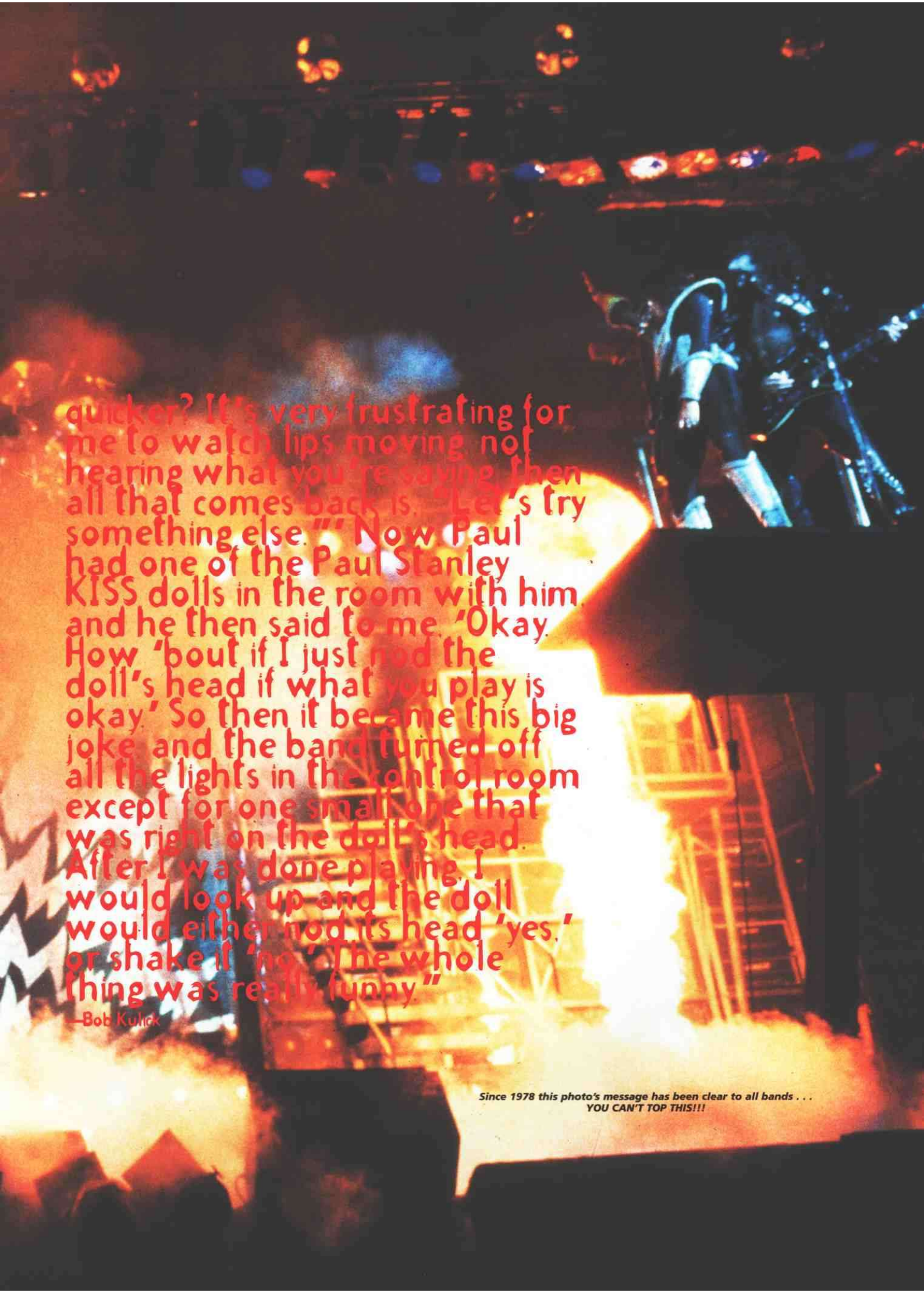
It's a miracle we never had any serious injuries on stage. Ace has soldered his thumb to an electrical panel on his guitar, Peter has been knocked out by an M-80 explosive thrown on stage, Paul has been hit on the head by a half-full Jack Daniels bottle and of course, the often repeated but never equalled sight of Gene's hair catching fire all added to the spectacle called KISS.

KISS

"One time while we were in Japan, after one of the shows at the Budokan, we were in the limo driving down the street, and there were all these kids following alongside on scooters. They were trying to take pictures of the band inside the car. The whole situation was very crazy, and I was getting very uptight. I forgot that the band was wearing make-up, and I made the guy stop the car. I got out and started yelling at all these kids — 'No pictures! No pictures! Get out of here!' So I got back in the car, and Gene closes the door and goes, 'Billy, come back here and sit with me.' I went back and sat between Gene and Paul, and they started saying to me, 'Are you okay? You stopped those kids from taking our pictures. Look at us — we're in make-up, you fuck! Are you crazy?' I just lost it."
—Billy Miller, security



"While we were recording the solos for *Alive II* I would stand in the studio and play instead of standing in the control room with the producer and everybody else. The problem was, I'd play a solo, then there'd be this long pause before anyone would hit the talkback button and tell me anything. And Gene and Paul can be very fussy — every note was something to be analyzed. Everything was either too long, too short, too high or too low. So every time I would try something they'd stop me from inside the control room and tell me to try something else. Finally, I said to them, 'Guys, is there any way for us to communicate



quicker? It's very frustrating for me to watch lips moving, not hearing what you're saying, then all that comes back is, 'Let's try something else.'" Now Paul had one of the Paul Stanley KISS dolls in the room with him, and he then said to me, 'Okay. How 'bout if I just nod the doll's head if what you play is okay.' So then it became this big joke, and the band turned off all the lights in the control room except for one small one that was right on the doll's head. After I was done playing, I would look up and the doll would either nod its head 'yes,' or shake it 'no.' The whole thing was really funny."

—Bob Kulick

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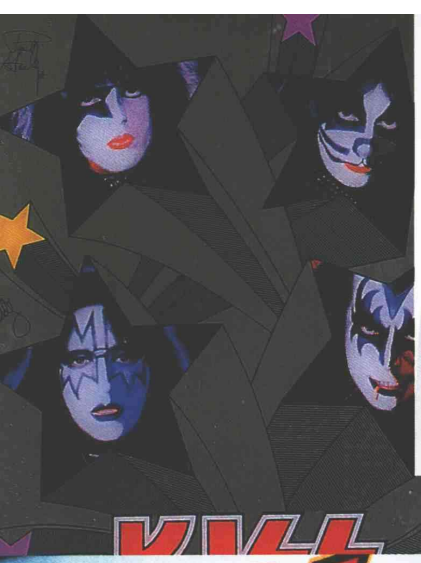

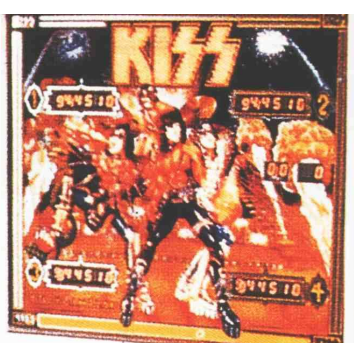

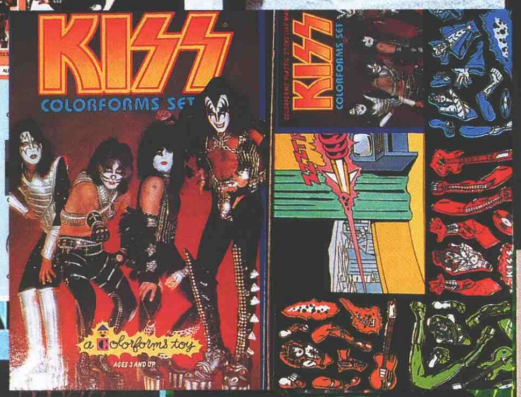

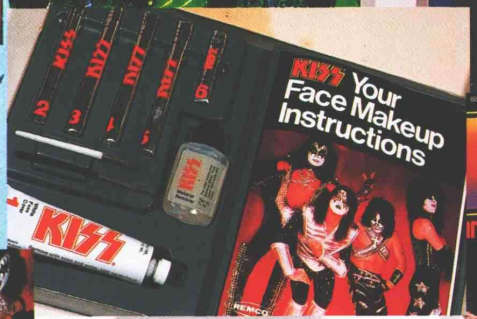

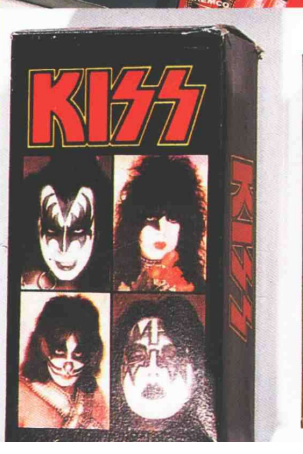

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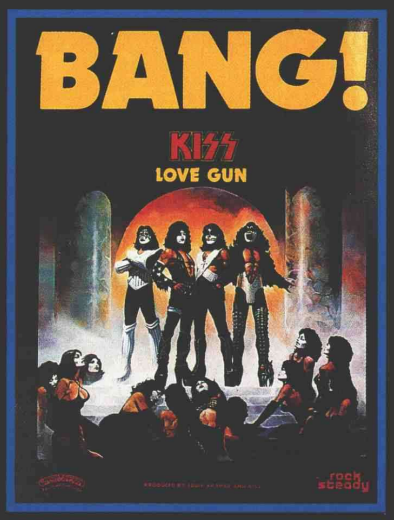
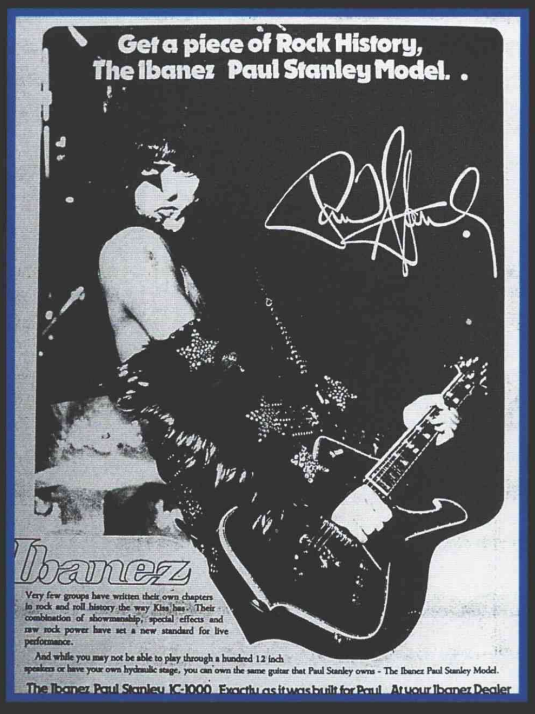
KISS DISK
GLOWS IN THE DARK!
POSTER MAKER

"KISS roadies have always been a special breed. Even if they didn't know anything about KISS music, they would be extremely loyal to the band and always go above and beyond the call of duty. One year we had this big English guy whose job it was to set up lights and equipment, etc. And during the show, when he had nothing to do, he would usually come out on the side of the stage and watch the show. So one night during the three-night stand we did at the Forum in L.A., when we were recording Alive II, there was this kid in the audience who kept throwing things up at me. All I remember is our English friend running past me and jumping into the crowd from the stage, and all I saw was this man-sized fist heading in the general direction of the kid's face, and the kid just went down. To the roadies, you just didn't touch or fuck with the band. And that continues to this day."





With three post — Alive! studio albums now under their studded leather belts — and a whole new slew of quintessential KISS songs, including "Detroit Rock City," "Calling Dr. Love" and "Shock Me" in their rich concert repertoire — the time was right to give this new material the same type of immortality that Alive! had done for "Deuce," "Strutter" and "Rock And Roll All Nite."

KISS fans across the globe prepared themselves, and in November of 1977 — a few months after recording a triumphant three-night stand at the Los Angeles Forum — the band unleashed their second monster live double album: Alive II.

"We were ready to start a pattern," explains Paul. "We had done the first three studio albums, then Alive!, then we did three more studio albums, and now it seemed natural to do another live album. At this point, we still felt that there was nothing that captured the essence of who we were, more so than the live experience. And taking those songs the extra mile meant recording them live."

By not including any material that had already appeared on Alive!, the band came up short in trying to fill a two-record set with key songs from the Love Gun, Rock And Roll Over and Destroyer albums. "God Of Thunder," "Beth," "Makin' Love," "I Stole Your Love" — it was all there, and yet they still needed a fourth-side's worth of music. The band had a choice: they could either fill up the space with secondary tracks that didn't normally make the set list, or they could record a batch of new songs that ranked in quality among the album's 15 live cuts.

The decision was made, and the band headed to Passaic, New Jersey where they set up a studio in a mid-sized concert hall called the Capitol Theatre. The reason for not recording in a traditional studio was simple: they were a live band, and the place where they excelled was the concert stage. The session resulted in four new KISS originals — "All American Man," "Larger Than Life," "Rocket Ride," "Rockin' In The USA" and a song originally written by the Dave Clark Five, "Any Way You Want It."

The new songs burned with traditional KISS firepower, and were the perfect compliment to the rest of Alive II. But that was the outside. On the inside, however, things were different. Very different. Problems with Ace had practically reached the boiling point — and drastic measures were taken.

"We ended up having to bring in Bob Kulick to play many of the solos on the new studio cuts," explains Paul.

"Ace appeared on only one song on the fourth side of Alive II, and that was 'Rocket Ride,'" adds Gene. "And that was because he wrote the song. In fact, none of the band appeared on that song except Ace—he

George I mean Gene. Love your hair.
But then I like ringworm. Tom Snyder

"Of all the TV appearances the band did, my favorite was the 'Tom Snyder Show.' What happened was, Ace was so drunk that he didn't do the pre-show interview. So when the staff told Snyder what to expect, they said, 'Gene and Paul are your main guys, Peter is pretty good and Ace will probably do nothing – he'll just sit there like a bump on a log.' Anyway, before the show I shared a bottle of champagne with Ace in the dressing room – and boy was he ready to do that interview! Every time Ace said something, Snyder went to pieces, laughing and screaming. He couldn't believe it – he thought his people had set him up. Ace took over the whole show – it was great. And Gene was really upset."

–Bill Aucoin

CONCERT GIMMICKS

Why are rock bands hiding behind greasepaint, lasers and glitter?

The Vancouver Sun
MON., JULY 25, 1977

Kiss: Rock's first superheroes

By VAUGHN PALMER

Zap! Thunnnk! Bababadalgharaghtakaminarrrok!

Hey, Kiss are even better than Marvel Comics. The four members of Kiss — the Demon, the Starchild, the Cat and the Space Ace — have been called rock's first superheroes.

And from the volley of explosions that began the "performance," to the firestorm that ended it, rock's Fantastic Four showed an almost-sellout crowd at the Pacific Coliseum Sunday night why they've earned the status of the most popular rock group in the U.S.

The Space Ace ransacks the audience with his lead guitar, wrenching the torturred instrument until it finally catches fire in his hands, then drops it and explodes it from a distance while he finishes the solo on a second guitar.

The sexy Starchild, displaying both pouting red girlish lips and a magnificent hairy chest, struts and frets before the ecstatic front rows. "I want you," he shouts during one of the vocals, and 10,000 mouths echo the cry.

The Cat is the finicky one. Never sure what he'll do. He curls up contentedly at stage edge to give the second encore, the touching ballad Beth. But earlier he matched fire with flashing light, and explosives with fireworks, lending brimstone to a solo from atop his electrified drum kit. And when he and his drums rise 30 feet above the stage in musical armageddon, the symbolic triumph of Kiss is complete.

The Demon? His eyes gleam from behind bat wings and his feet have been replaced by two fanged beasts from the netherworld. From the moment he and the two other guitarists descend to the stage on hydraulic platforms, the Demon strikes a devil's dance. A firebreathing act is only a prelude to his ultimate atrocity: the group disappears and the demon appears amid a swirl of red and green smoke, where to the drone of his wireless electric bass he drools blood, down his white face, off his impossibly long tongue.

Hype? Not really. Kiss promise nothing less than the greatest spectacle in rock and nothing less is exactly what they provide.

From that it is easy for the unaware parent or pundit to mistake Kiss for a threat to our civilized way of life. But understand this. Kiss are not self-glorying, humorless nihilists like the punk rockers.

If anything, they are a fantasy for an age that has seen just about everything. Of course they appeal to the escapist strips. It would it would be fun to stand seven feet tall, spit fire, deafen everyone within a 1,000-yard radius and make a million bucks doing it.

Kiss, you see, are like the Superman legend. The alien strongman from the planet Krypton is the real one. Clark Kent is just a dumpy reporter's garb and a pair of glasses, an identity Superman adopts in order to get some peace and quiet from those adoring admirers.

It is the same with Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley. They are no more the Demon, the Starchild, the Cat and the Space Ace than Clark Kent is really Superman. It is the other way around.

A dangerously unsound example for our impressionable young people? Nonsense. Children whose parents won't take the time to explain the difference between television and life, between dreams and reality, may suffer some shock.

But most kids at the Coliseum Sunday appeared to know good clean fun when they saw it. It was one of the best-behaved crowds I've seen in the place, with few signs of alcohol, drugs and the usual burned-out faces.

The group itself has no illusions. Their songs and performances have a deliberately cultivated air of bemusement. How could anyone sing seriously about Love Guns, Doctors of Love and Christine Sixteens? Their self-deprecating sense of humor also extends to most interviews.

Sure dozens of bands can play as well as they. Sure they are as packaged as deodorant. Sure their days are numbered. It is equally certain that they are as much fun, as great a spectacle as Star Wars. Fun and unreality. These days you can't have one without the other.

Criticism of Kiss often comes back to the same dig: Take away their masks and their clothing and they would be rather pathetic.

The same statement can be made with equal truthfulness about almost anyone — teenager, parent, concert promoter, even rock critic.

Besides, I had the privilege of seeing Kiss backstage on Sunday night, before they were ready to go on board. That stuff they wear — it isn't makeup. It doesn't come off.

•

Opening for Kiss was Cheap Trick, a new band who are working on their own weird stage act, the most noticeable aspects being the lead guitarist with the ill-fitting clothes and the baseball cap, and the chunky drummer who looks like a torpedo. They played a selection of material from their exciting debut album, and such to-be released second album, and such kick-out standards as Down on The Bay. But they were too loud, painfully loud, to enjoy fully.

Staff photo by Fre

Give us a Kiss

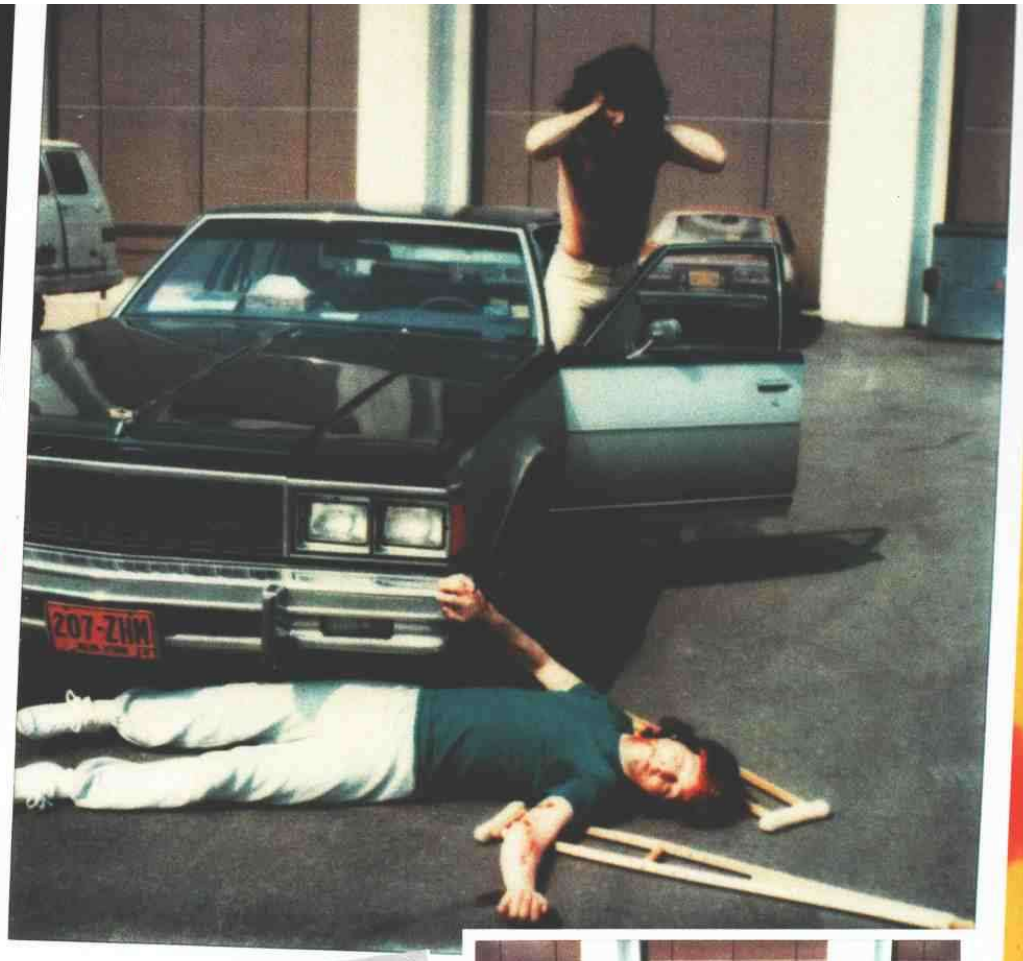
Whatever happened to Woodstock Nation? Most of it's been replaced by things like the Kiss Army, which marches to the tune of this man, pouting Paul Stanley, and his Kiss colleagues. Kiss, which will be at The Spectrum tomorrow night, is part of a record industry which grossed an estimated $3 billion in the U.S. last year. That's more than movies and maybe than TV. And that, partly, is what happened to Woodstock Nation. The re it may still be around here somewhere.

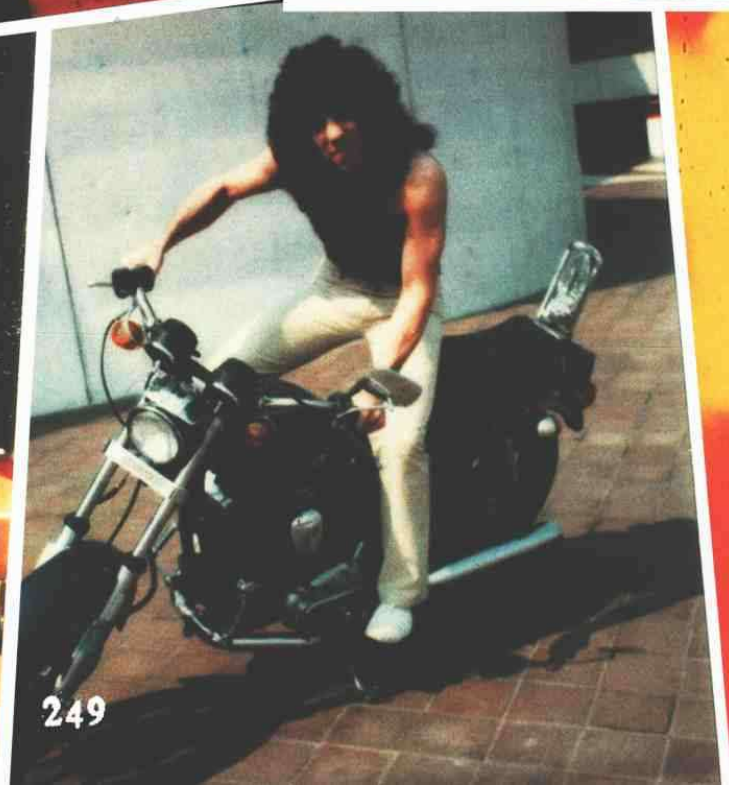
Rehearsing for tours was usually more strenuous than the actual tour. We would stagger in anywhere between noon and one stay in there till midnight. We would run through the set four or five times and literally only take breaks to eat or take a leak.

We'd have to search for months beforehand to find a facility that would be big enough to house the new KISS show and most importantly, be sound-proofed . . . because, when KISS rehearsed, we played in full breaking-the-sound-barrier volume.

During one of the rehearsal breaks(in Long Island/"77) Paul and Peter took the security cop out to the parking area and 'staged' an accident.

Whatever differences we had as personalities at this point didn't matter. We liked being in KISS and we liked being with each other.





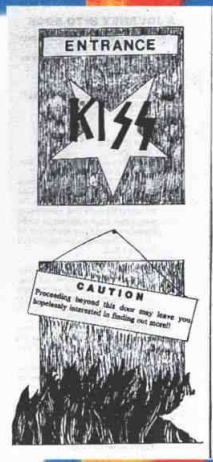
SOME THINK IT'S THE DEVIL!

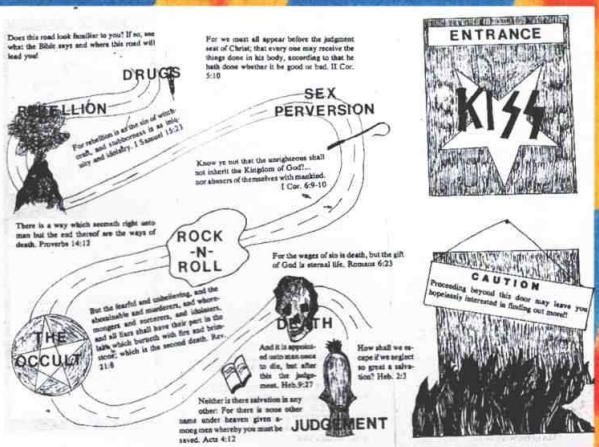
Dean links Kiss stars with Satan

'What a load of bull! Kiss to me simply means love and not devil worship

Just lightning in the S — or terror symbol of the nazis?

By JIM ORAM





They say, everyone's got a cross to bear . . . in our case, they all seem to bring 'em to our concerts.

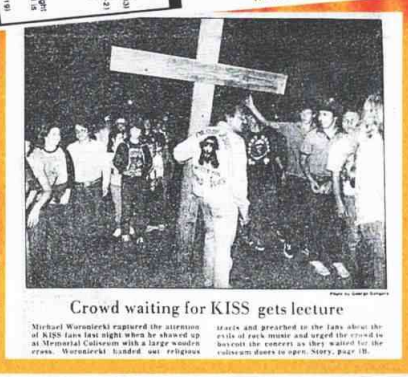
When we first started, we were labeled (take your pick) sadomasochistic, homosexuals, nazis, perverts and finally someone from the southern states of America came up with the following pearl of wisdom — to wit: KISS stands for Knights (or Kids) in Satan's Service, and that our lyrics had satanic content and that ultimately we wanted everyone's child to worship the devil.

For the record, none of the cross-carrying crowd ever marched in front of Madison Square Garden in New York or the forum in Los Angeles or Wembley in London. This could mean that the above cities are ungodly or perhaps the cities where these people marched seemed lost in the last Salem witch trials.

The sad part of all this is that a lot of these people probably meant well but never got a chance to read much 20th century literature. We were never able to hold conversations with these people that didn't immediately turn into them blessing us for our sins.

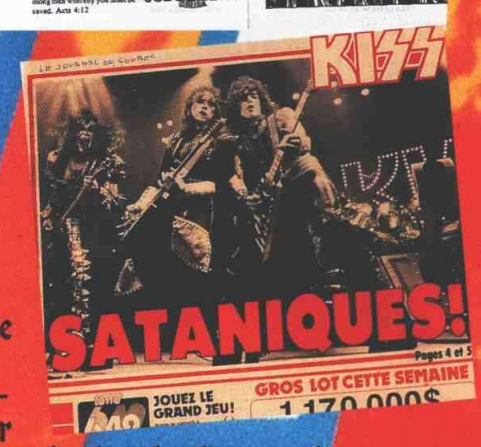
We are reminded of a New Testament quote: "Let those who are without sin, cast the first stone."

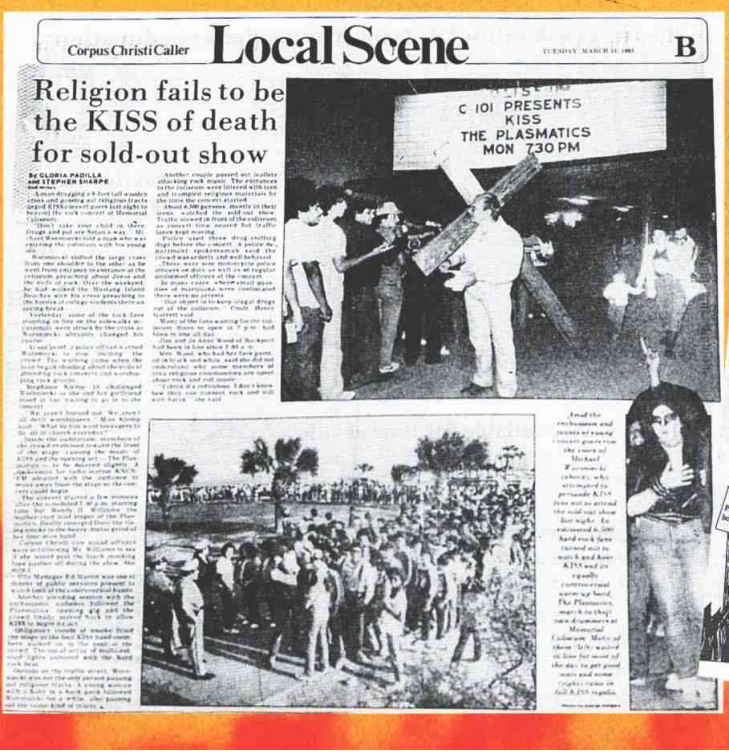
KISS the Son, lest he be angry, and ye perish from the way, when his wrath is kindled but a little. Blessed are all they that put their trust in him.

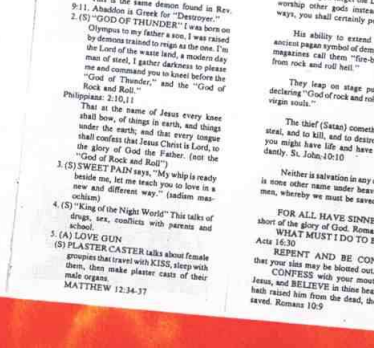


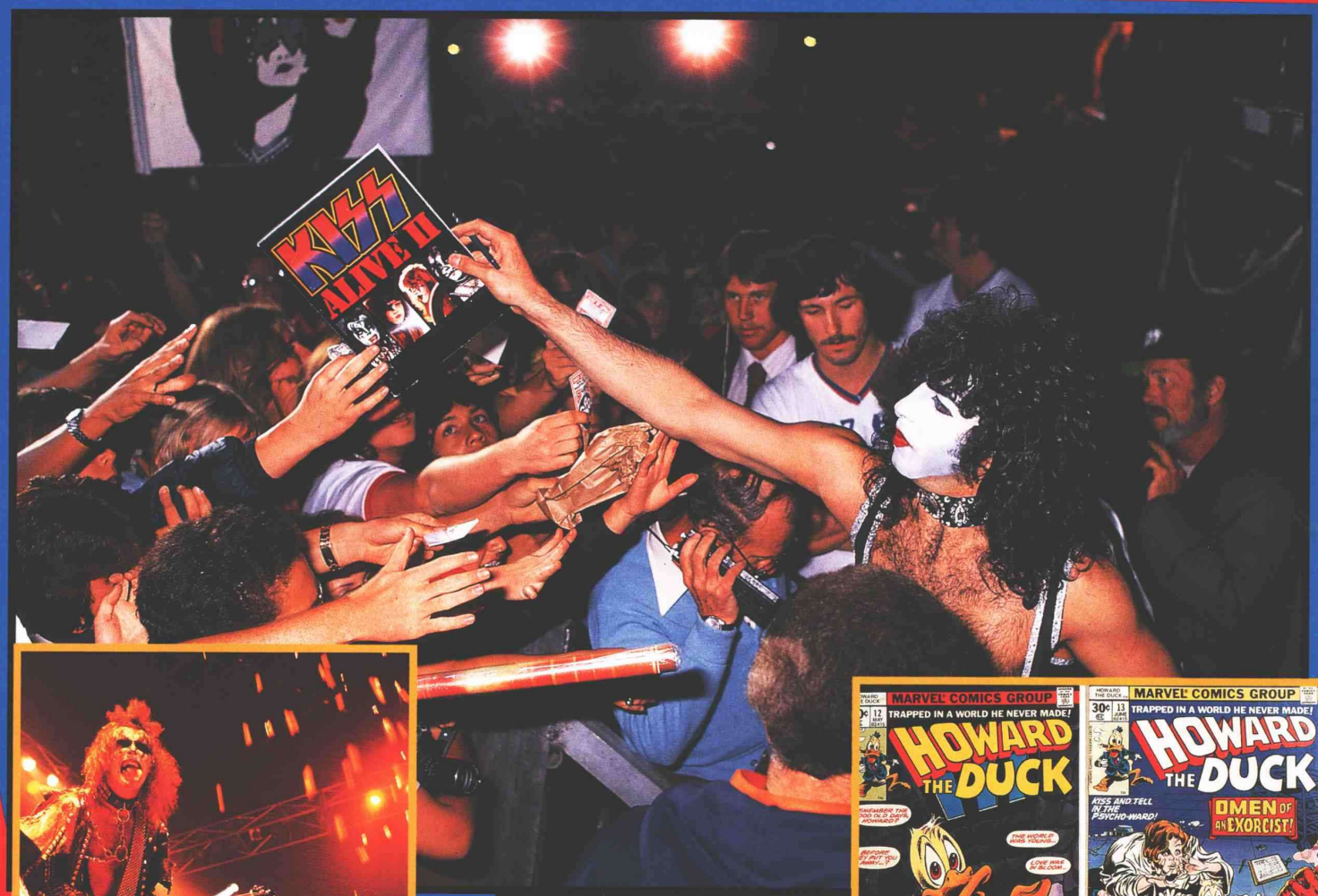
Crowd waiting for KISS gets lecture

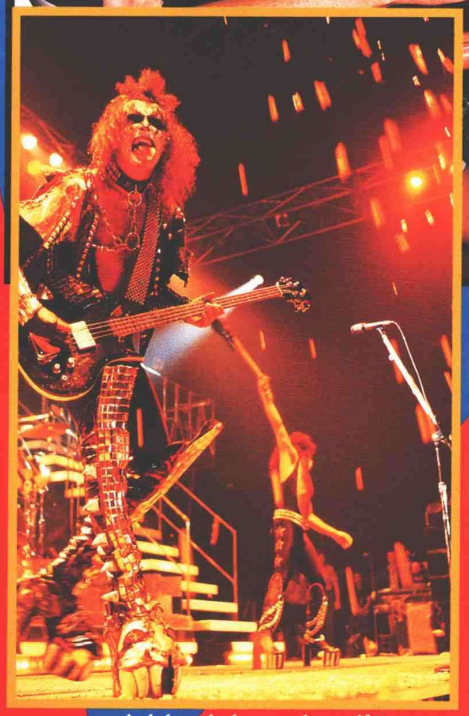
Michael Woroniecki captured the attention of KISS fans last night when he showed up at Memorial Coliseum with a large wooden cross. Woroniecki handed out religious tracts and preached to the fans about the evils of rock music and urged the crowd to boycott the concert as they waited for the coliseum doors to open. Story, Page 1B.

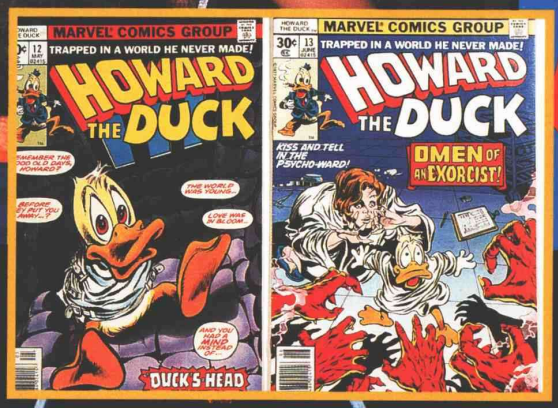










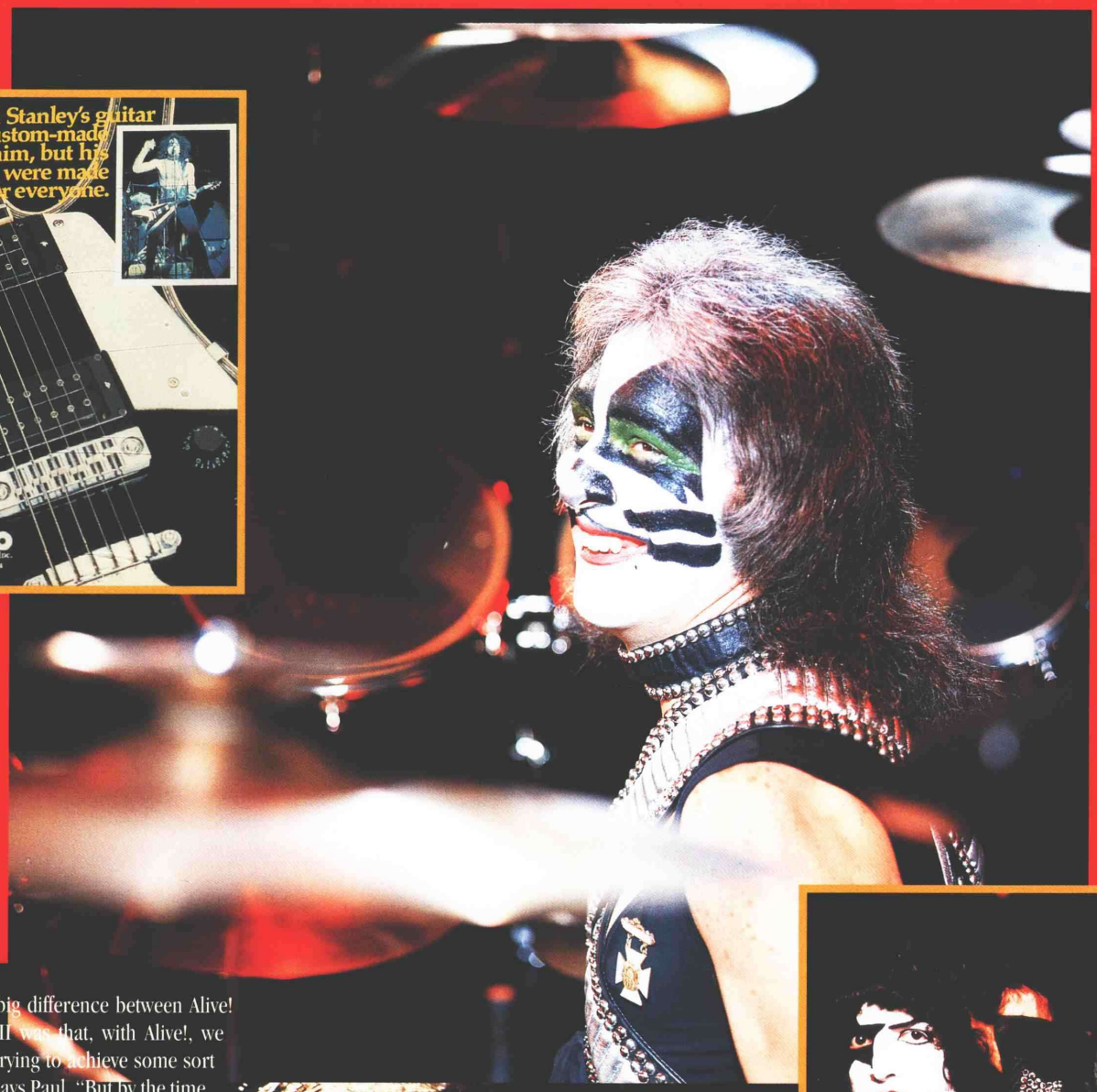


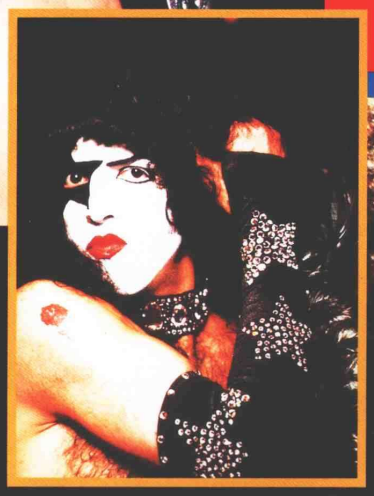
recorded the whole song himself."

Although certainly not happy with Ace's absence, the band wasn't about to let it slow them down. More and more, Ace was a far too unpredictable — and occasionally unreliable — member of KISS, and the band was now building up a tolerance to his behavior.

"Sometimes you don't realize how bad a situation is getting because it happens so gradually," reflects Paul. "What would have been unacceptable two years before was now absolutely acceptable. As far as we were concerned, if Ace wasn't going to be around for a session, then we had to bring in a replacement."

It was as simple as that — and KISS fans had no idea that their favorite six-string sizzler was quickly working his way out of the KISS fold. When Alive II was released in November 1977, public reaction was phenomenal, propelling KISS further into the outer reaches of international superstardom.





"The big difference between Alive! and Alive II was that, with Alive!, we were still trying to achieve some sort of fame," says Paul. "But by the time we did Alive II, we were already there — we were now the conquering heroes. The battle had already been won, and we were just celebrating the victory."

"KISS was more than just a rock n' roll band at this point," adds Gene. "Somehow we had entered the consciousness of American culture. KISS became the epitome of what rock n' roll was supposed to be about. And it affected us dramatically because we were no longer the new kid in town — we owned it."

Indeed they did — and everyone wanted a piece of the action. Enter Marvel Comics, the world's leading comic book publisher.

"Marvel had published a comic called Howard The Duck, and the guy who created it, Steve Gerber, was a huge KISS fan," says Gene. "In the comic, the character of Howard was being possessed by these demons that came from his dreams — and the demons were KISS. Howard wasn't selling at all, but the last

two issues — the ones that contained KISS — sold so well that Marvel approached us about doing our own comic book."

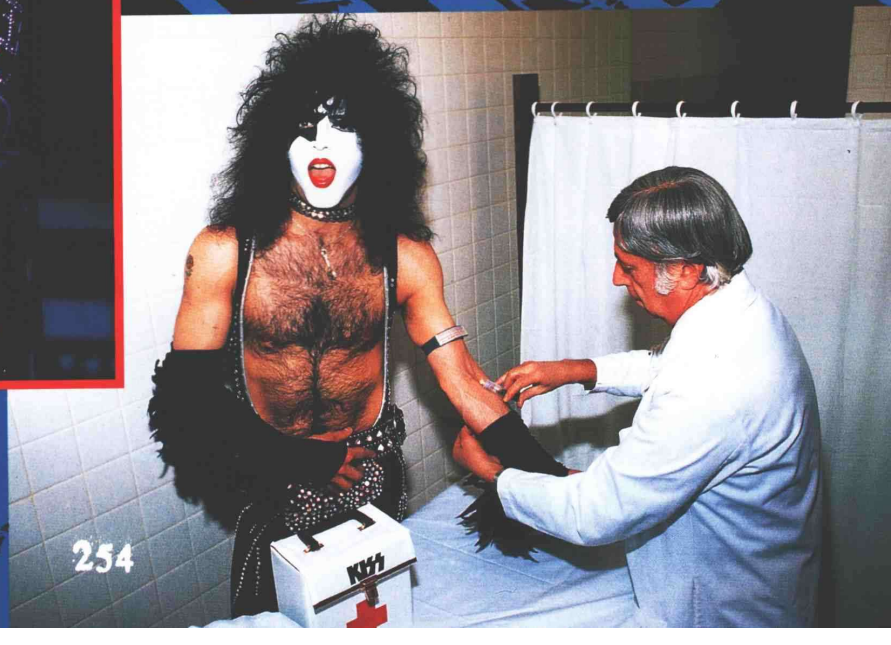
But KISS had no interest in producing a flimsy pamphlet on cheap paper that sold for a measly 35 cents — oh, no, a traditional comic book would never have done the reigning kings of rock n' roll justice. While they accepted Marvel's offer, the band knew that a KISS comic could only be done one way — the KISS way.

"We didn't want it to be in the kiddie section, we wanted it to be on the newsstand next to Time," says Gene. "So we made it a magazine-sized book on glossy paper that included articles about the band and had a normal magazine cover price of $1.50."

But that wasn't the only thing about the KISS comic book that was special. Not even close. For the printing of the comic, a custom blend of red ink was used. A type of ink that had never been used in a comic book. Ink that contained the actual blood of Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss. Paul tells the story:

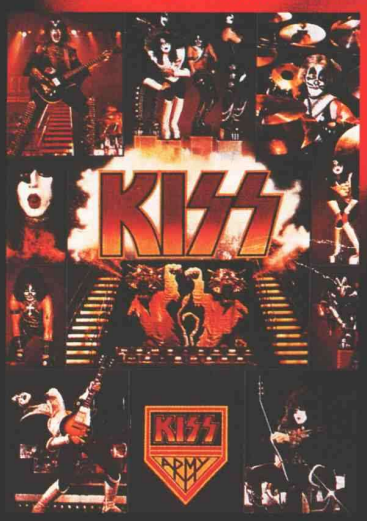
"We were backstage at the Nassau Coliseum on Long Island. And we had a doctor come back and extract a vial of blood from each one of us, and there was a Notary Public there to certify that it was our own blood. The blood was stored until we went to the printing plant in Buffalo, New York. There was a huge vat of red ink, and we each took a vial and poured it into the mixture. So the comic was printed with our own blood!"

Marvel published two KISS comics, and at the time they were the biggest selling comics in company history — outselling flagship titles like The Incredible Hulk, X-Men and Spider-Man.



Thanks to the comic, KISS were now immortalized not as the world's greatest rock n' roll band, but as superheroes — fictional characters brought to life though comic art. By now, KISS had conquered as many areas as their global success allowed; from toys, television appearances and record sales to concert attendance, merchandise and fan club members. Only one thing remained: film.

Back toward the end of 1977, after the release of the Love Gun album, KISS began discussions with Hanna-Barbera, the production company responsible for such television shows as The Flintstones and The Jetsons. The idea of a KISS television movie-of-the-week was proposed, and the band jumped at the chance.



"The idea was to basically take the comic book, which had KISS as superheroes, and turn it into a film," says Gene.

"It was sold to us as, in a nutshell, a cross between Star Wars and the Beatles movie, A Hard Day's Night," adds Paul. "And it turned out to be nothing like either of them."

Like fish out of water, KISS — a rock band from New York city — went on location at the Magic Mountain amusement park, outside of Los Angeles, for the filming of the KISS movie: KISS Meets The Phantom Of The Park.

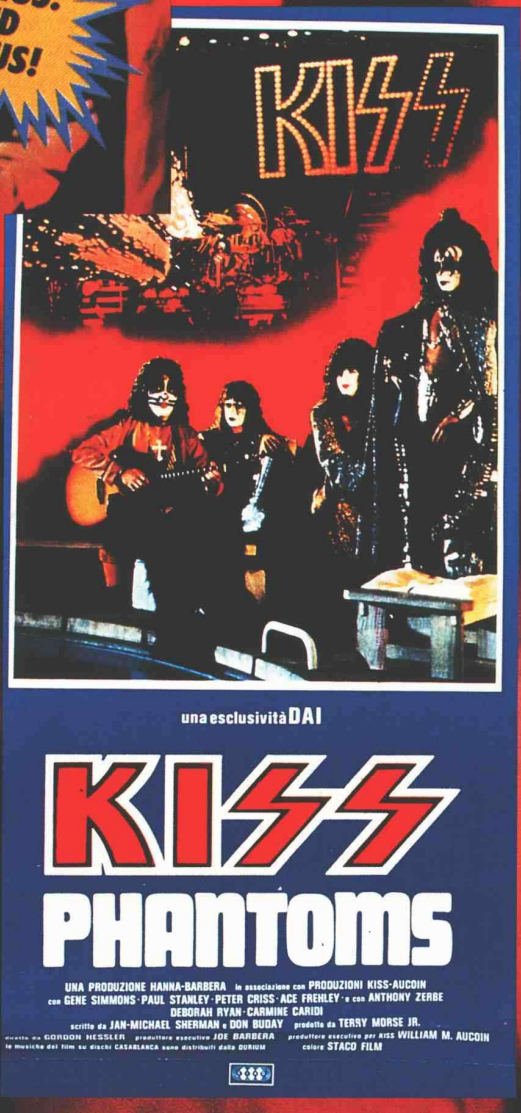
"We didn't have a clue what the theory — or practice — of acting was," says Paul. "We were never coached, and nobody helped us with the script. We literally read through it one day at a table reading, then would shoot it a day or two later. If we completed our lines without making a mistake, it was a take. If we managed that, it was good enough — that's all that mattered."

KISS acting. KISS reading from a script. KISS being told what to do, where to stand, how to behave. Clearly, this wasn't the same band who had become the biggest band in the world by listening to no one and nothing except their own instincts. Something wasn't right within the band during the filming of Phantom Of The Park, and they knew it.

"The atmosphere during the shooting was very tense," explains Paul. "We had this film to do, and nobody in the band was speaking to each other."

"Our lifestyles had really begun to change," adds Gene. "By the end of '78, I had met Cher and moved out to Los Angeles, and I started spending a lot of time in the Hollywood scene. Meanwhile, Paul remained in New York, and there was a bit of a strain between us — it wasn't where we were no longer speaking with each other, but things were definitely colder between us."

A rift had clearly developed between Gene and Paul, threatening not only their relationship as friends, but also the solidity of the band. Gene was straying too far off the KISS course, and Bill Aucoin had to be there to straighten the demon out.



"I remember sitting with Bill, and both of us were talking about how Gene had become a problem," explains Paul. "The problem was that, all of a sudden, we were seeing photos of Gene in tabloids like the Star and the Enquirer, and his interviews were becoming all about himself — his views, not the views of the band. Until that point, KISS had always been all-for-one. Now it was quickly becoming one-for-one."

"There were times when Paul, because of our friendship, would hesitate to tell me that what I was doing was bullshit,"

"ESSENTIALLY, ACE WAS A VERY GOOD-HEARTED GUY. WHATEVER BIZARRE EPISODES HAPPENED USUALLY WERE BECAUSE HE DRANK TOO MUCH. NOT BECAUSE OF SOMETHING IN HIS SUBCONSCIOUS. ACE WAS BASICALLY AT PEACE WITH HIMSELF — HE LIKED PEOPLE, NEVER BAD-MOUTHED ANYBODY AND WAS BASICALLY A SWEET GUY WHO MEANT NOBODY ANY HARM AND LIKED TO DRINK."

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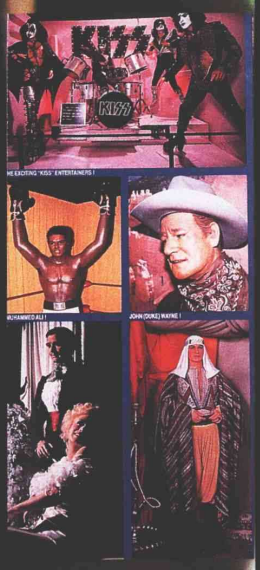
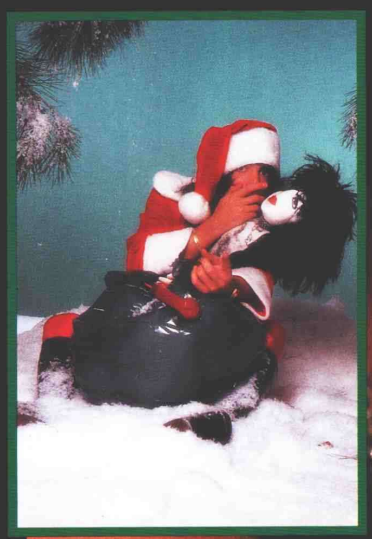




ALBUMS

'Perhaps the greatest live album of all time'

KISS
'Kiss Alive II'
(Cassablanca NBLP 7078-2 import)*****

In the morning I raise my head And I'm shaking off days gone by And the thing I want out of life is

WE'RE BEING deprived. Because of the high and mighty attitudes of various local authorities; because of the petty (ire restrictions enforced by such stuffy, top-heavy organisations as the GLC; because the bulk of the British gig circuit comprises hopelessly antiquated venues, totally unsuited to the vast, over-the-top glitterbiz that much of American rock has become (you gotta *project*, right there into the furthest corner of the astrodome); because of the cynical outpourings of various journalists who should really know better ... we're being deprived.

But deprived of what?

Of Kiss, meathead.

This country's not seen them in their latex-leather, silver studded, space suited, cosmetic-decorated, flame singed glory since their tour of early 1976 — which is *far too long a time*.

And, contrary to popular belief, Kiss did not bomb out when they played over here. Just because their two London concerts left something to be desired it's naturally assumed, the capital being the media nerve-centre that it is, that the same held true for the rest of Britain. Well, All I can say is that you should have been at Manchester for the opening date. It was wild.

Rows of chairs were smashed, Kiss kicked up a storm with their nine feet high platform boots, the fire columns burnt away my eyebrows and ... suffice to say that it was magik. M-a-g-i-c.

So there's no escaping the fact that Kiss should tour Britain again as soon as possible. *Kiss should tour Britain again as soon as possible. KISS SHOULD TOUR BRITAIN AGAIN AS SOON AS POSSIBLE.*

Why?

Because, on the evidence of this new album, they're now greater, grosser than ever before.

'Alive II' is the senses-stunning sequel to Kiss' original live double album, released back in late '75. Just as that premier performance platter presented selections from the band's first three albums ('Kiss', 'Hotter Than Hell' and 'Dressed To Kill') so does 'Alive II' offer you the best of the three more recent Kiss LPs ('Destroyer', 'Rock 'N' Roll Over' and 'Love Gun'). One difference, however — only three sides of this album are in fact *live* ... the fourth side being taken up with five new studio songs.

Also, 'Alive II' is coarser, more raw, more ill-refined than its predecessor — which, of so it's been alleged, was almost as much a product of the studio as of a live gig. Possibly one reason for this is that this particular black plastic pancake was recorded during a single hectic night at the Los Angeles Forum, so you get spontaneity plus rough spots that would be difficult to eradicate completely in a studio. The songs from the Bob Ezrin produced 'Destroyer' album, for example, are now stripped down to their barest blitzkrieg essentials — but what the hell, they sound all the better for it, I reckon.

You get 'Detroit Rock City', 'King Of The Night Time World', 'Ladies Room', 'Makin' Love', 'Love Gun', 'Calling Dr Love', 'Christine Sixteen', 'Shock Me', 'Hard Luck Woman', 'Tomorrow And Tonight', 'I Stole Your Love', 'Beth', 'God Of Thunder', 'I Was You' and 'Shout It Out Loud' as the live tracks, a gem every one. And while I'd dearly love to give each of them a lengthy rundown I think I really should just concentrate on the highlights/interesting moments [*Thank God — Ed.*], of which there are many.

So, There's Frehley singing 'Shock Me' and playing *ace* guitar; there's 'Hard Luck Woman', the Faces taken to bizarre proportions; there's 'Beth', Peter Criss' non-vocals extraordinarily compulsive; there's 'God Of Thunder' which now, more than ever, is the vinyl equivalent of armageddon; there's 'Makin' Love', which thrashes along as if the speed changer on the deck had suddenly switched to 78rpm of its own accord ... take my word for it, this is the best. The *ultimate*.

The studio side has Kiss becoming more adventurous, breaking new ground. 'All American Man' shows the band at their meanest, not only riffing but elaborating at the same time, a potential classic. 'Rock'n' In The USA' is a proud anthem in the 'Rock 'N' Roll All Nite' tradition, although I hope that the sentiments expressed in the lyrics

'I been to England too
There wasn't much to do
One thing I would rather do
Is rockin' in the USA
Nowhere else I'd rather stay'

— aren't too deeply felt.

'Larger Than Life' is rough, has Gene Simmons going overboard, playing his role as the bat-winged evil teaser with splomb, growling/titillating 'I'm a larger than life man', 'Rocket Ride' takes the whole thing a step further — unashamedly chauvinistic (and some could say puerile), the words run, 'C'mon, grab ahold of *my rocket*'. Some more scintillating guitar playing by Frehley, by the way.

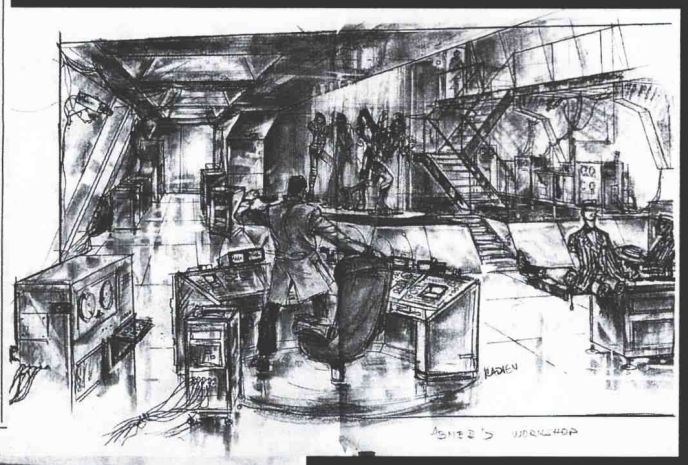
The side closes with Kiss going heavy metal pop with the Dave Clark Five's 'Any Way You Want It'. It'll have Hugh Fielder quaking in his Hush Puppies — Kiss grab the Beat Boom by the scruff of its neck and make it into more of a nuclear holocaust — and I fully expect to see it topping the US singles charts within the next month or so.

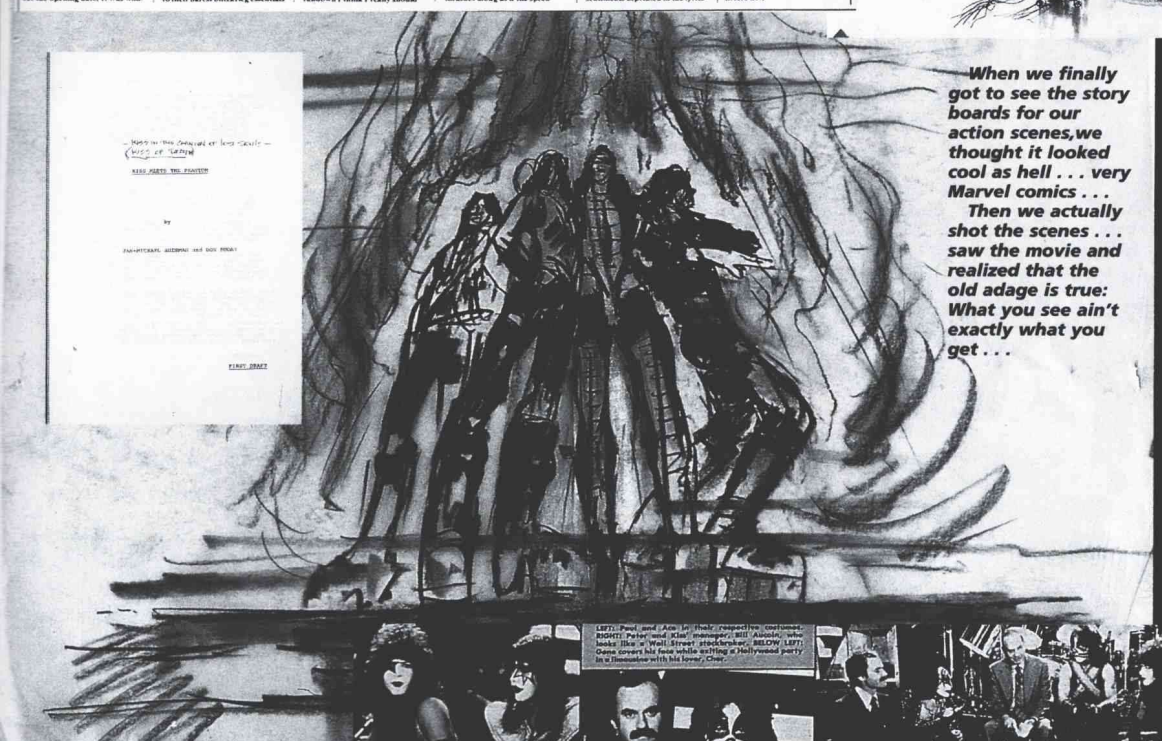
But the studio side's just the icing on the cake, the make up on the face — 'Alive II' is, really, the greatest live album of this year (and there have been quite a few). Conceivably of the decade. Possibly of the century. Perhaps of the millenium. Maybe even of all time.

... Or at least since 'Kiss Alive' volume one. — GEOFF BARTON.

KISS - the vinyl equivalent of armageddon

SOUNDS writer makes weekly over the top statement, world turns, etc.





When we finally got to see the story boards for our action scenes, we thought it looked cool as hell . . . very Marvel comics . . .

Then we actually shot the scenes . . . saw the movie and realised that the old adage is true: What you see ain't exactly what you get . . .

sional recording session — and the Phantom shoot was no exception.

"Ace and Peter would decide, on separate occasions, that they'd had enough for the day and would leave the set," says Paul. "So they would have to be replaced in actual shots with their stunt doubles. There's a scene in the film where the band is in the Chamber Of Horrors, and the guy playing Ace is actually a black stuntman in a wig and Ace's outfit! Another time, Peter left early on the day that we were shooting the close-ups during a concert sequence. And I remember turning around after the song was over, and seeing an old man in Peter's make-up behind the drum kit!"

One by one, each member of KISS had somehow fallen victim to the distractions of superstardom and the Hollywood treatment. No one was exempt — not even manager Bill Aucoin.

"Shooting Phantom gave us a glimpse of problems yet to come with Bill," says Paul. "From the get-go, there was a sense within the band that this film was shit. And yet, whenever we would complete a scene, we would walk over to Bill and

LEFT: Paul and Ace in their respective costumes. RIGHT: Peter and Kiss' manager, Bill Aucoin, who looks like a Wall Street stockbroker. BELOW LEFT: Gene covers his face while suiting a Hollywood party in a limousine with his lover, Cher.

ABOVE: Reporter Edwin Newman interviews Kiss members and their manager, Bill Aucoin (left) for a TV special, THE HYPE AND THE GLORY. RIGHT: The bat-lizard, fire-breathing Simmons.

KISS Most Outrageous Group In The History Of Rock

The only group to have grossed more than $1 million in a single concert, Kiss have been injured performing Kiss' stage antics. One is Carrie Daniel (11), of Memphis, Tennessee who was hospitalized with a burned chest and throat. He was in bed when the gasoline he spat into a torch flashed back as fire into his mouth and the kid blew!

The most outrageous group in the history of rock 'n' roll, KISS is at about $150 million a year from concerts and the sale of their albums, T-shirts, posters, records including KISS T-shirts, necklaces, hats, bumper stickers, pictures, posters and even KISS bikini. In the concerts, there are KISS pinball machines, pens, puppet shows and Halloween costumes.

Psychologists have researched the secret of KISS' amazing success. They have found that the four masked members of the group have been revealing for the past five years KISS is the ultimate excuse from reality for the world's underlying basic lusts for sadistic sex, blood-spilling violence, and an insane power to control others.

"Kids everywhere from Brooklyn to Tokyo want to escape reality," insists Israel Stanley Stephens, the fire-breathing Bat-Lizard, who almost literally blows his own trumpet. "That has always been the key to great entertainment. Our customers are superstars to bring your guts out. We are power and we protect fantasy."

From the double 5s at the end of the Kiss logo, looks like lightning bolts, symbolizing KISS' energy and strength, to members of the Nazi SS. The parallel turns of Simmons, drummer Peter Criss and guitarists, Ace Frehley and Paul Stanley remains the hottest album. Simmons, a science fiction and horror movie addict, uses the white makeup to make himself look like a reptile from another planet, while Frehley represents a spaceman.

"I just sleep and don't stay changing," confides 26-year-old Frehley. "It is my fantasy to go to another planet. By the time I'm 40, interplanetary travel will be common. I'm gonna be on Mars."

Criss, who has always had a fondness for cats, takes 45 minutes to make his face resemble that of a feline, complete with painted on whiskers. And Stanley was himself as a "cosmic sex-god."

Yet the creator and makeup to magic, sexploited 26-year-old rhythm guitarist Stanley, a photographer's irony, wears pictures of cats without it, but hers don't. It would spoil things for them.

The four met in 1973, after Simmons and Stanley, who had been spending everything from country music to rock and roll in bars, flopped. They found Criss and Frehley through newspaper ads. Criss had stated he would do anything to make it as a musician. A common bond united them: an insatiable lustful craving to rock stars whom they considered as dynamic, powerful people.

"When they met they were normal, average guys. Simmons was teaching sixth grade in a New York elementary school. Frehley delivered pizzas in the Bronx, and all of them were potential "sweatings" in high school.

"They used to lock me in the closet for hours in school," laughs Criss, who admits to being 35 but is actually in his mid-30s. "They made me sit in the wastebasket."

Frehley was kicked out of two schools, then dropped out of a third in the Bronx. Simmons was the class clown, and Stanley was always at the bottom.

Critics claim none of the members of the group are much better than average with their musical talents, which Stanley resents.

"I don't like people who don't listen enough to give me credit," he gripes. "I can equal other guys when it comes to banging around onstage, but my peers know that as a rhythm guitarist, I'll hold my own."

Despite their seemingly KISS matched appeal to kids who didn't know what sex or being horny was. "When girls get wet between their legs," admits Simmons, "when they are somebody up onstage doing something they like, maybe waving their tongue, they don't really know what it's all about. They get kind of bothered."

KISS has become known and accepted by Americans of all ages since Gene Simmons and Cher 'Bono' Allman began their widely publicized courtship. They now live together in New York but don't intend to marry.

"I don't want our romance to be destroyed by marriage," says Cher, whose two previous marriages were disasters. "Nobody can separate us," claims Simmons, who is known for having kinky sex with hundreds of his female groupies before he fell for Cher.

The affair has brought KISS out of the gutter, a glittering salute for adolescents, into middle-American lives. A group to be invaded by the average, decent citizen behind Cher. KISS is now the star of a $2 million fantasy TV movie, KISS MEETS THE PHANTOM OF THE PARK, and a KISS Halloween cartoon, which will air on TV in October.

Associated with merchandise, KISS has always tried to maintain standards of high quality in its concerts and promotional gimmicks. They lure 11 tons of high-priced equipment to every KISS concert.

That only franchise licensed to sell KISS paraphernalia, Rockwell Inc., is constantly concerned with the quality of their merchandise, from silk-screened T-shirts to the quality of the paper used for posters.

"Nothing is done without a stamp of approval and quality—the group's or mine," admits Ron Rockwell. "We also maintain the Kiss Army command (their fan club), and I think it's the biggest rock fan club in existence."

After hitting the big time, there is little for the outrageous group to improve or way to become more gross than they already are. (When their comic book was printed, added their own blood to the ink.) Some and Cher have been offered their own series, but Cher has declined, fearing it will another 'SONNY & CHER type show. KISS member is releasing a solo album

"I think we've taken it as far as we c concludes Stanley. "The only thing left bring the National Guard onstage.

"The two writers from Hanna-Barbera who wrote the Phantom Of The Park film wanted to get our personalities down, so they traveled around with us and listed to us talk. When the script was written, Ace looked at it and was furious because the only lines he had in the film were this sound that he made, 'Ack!' It was something that he said all the time, instead of speaking in complete sentences, and that's what the script writers picked up from traveling around with us — and that's how they wrote his lines. So he was very upset, and rightfully so."

ask him if he was sure that this was the right thing to be doing, and he would say, 'Oh yeah, this is great.' It seemed more and more that Bill was becoming concerned with how the band could help him, rather than how he could help the band. We started to get a sense that we could be compromised if it meant that Bill could benefit. At that point, I started to lose faith in Bill's perception of the band."

Upon its national television debut, KISS Meets The Phantom Of The Park was a tremendous success, ranking high as one of the most-watched programs of the week. It was another KISS conquest — another triumph. Or was it? KISS had now passed far beyond the threshold of overexposure — and everyone wanted to cash in. Even Neil Bogart.

"In the midst of all this success and pandemonium, Neil suggested the idea of repackaging some songs that had appeared on our first six studio albums and releasing it as a new album," says Paul. "It didn't matter to him that many of them were also on the two live albums as well as a box set called The Originals that had come out earlier and contained our first three albums in one package. So the idea of Double Platinum came up, and Sean Delaney went into the studio and remixed and re-edited all of the material. It was basically a hatchet job on already existing material. Personally, I hated the album."

Released in April, 1978, Double Platinum, a two-record set encased in a glimmering silver package, was the KISS equivalent of a "greatest hits" collection. The album featured 19 re-worked KISS gems, including such standouts as "Love Gun," "God Of Thunder," "Cold Gin," "Beth" and "Rock And Roll All Nite," and a strangely updated version of "Strutter."

"Neil suggested that we recut 'Strutter' and make it disco style," says Gene. "It was a strange idea, but Neil had come up with a lot of great ideas, so more often than not when he suggested something, we took a crack at it. So we sort of

A—2 Saturday, November 18, 1978 The States-Item

Pucker up The four members of the rock group "Kiss" will ride with the Krewe of Endymion Feb. 24 in New Orleans. The group's members are Gene Simmons, upper left; Paul Stanley, upper right; Ace Frehley, lower left; and Peter Criss, lower right.

Endymion to throw 'Kiss' to Orleanians

By ALLAN KATZ

"Kiss," an internationally-famed rock group that sets off its music with bizarre makeup and wild costumes, will parade with the Krewe of Endymion on Feb. 24.

The four members of "Kiss" will serve as grand marshals for the 40-float Endymion parade that rolls the Saturday before Mardi Gras.

All four members of the group — Gene Simmons, Paul Stanley, Peter Criss and Ace Frehley — will appear in full regalia on one of Endymion's 13 "mini-floats."

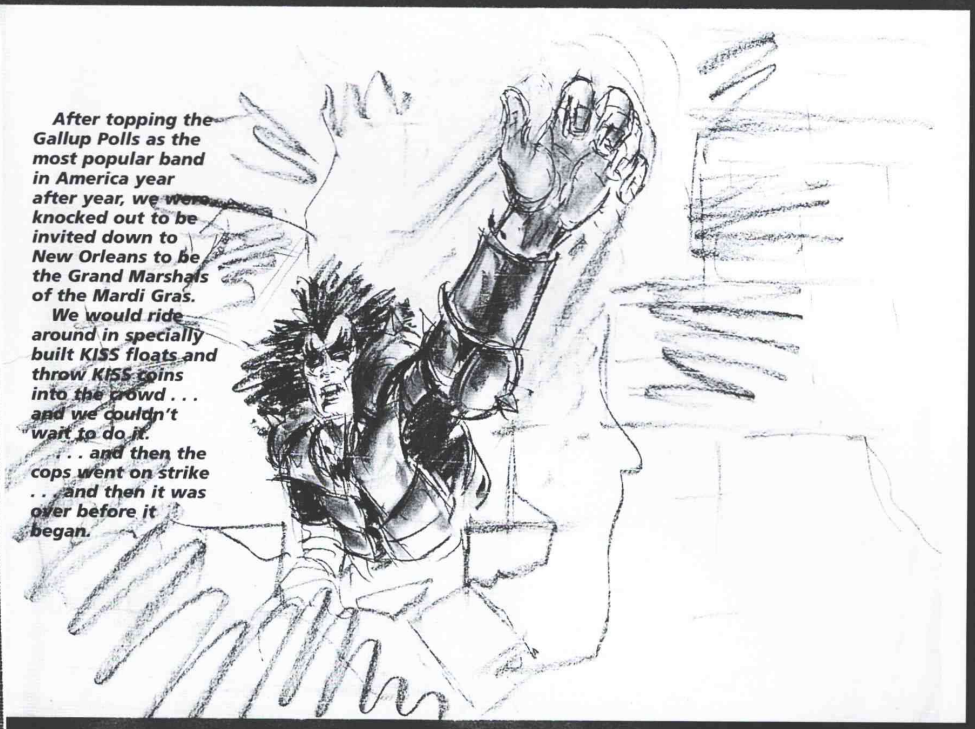
The rock stars will also be guests of honor at the Endymion dinner-dance at the Rivergate following the parade. A record crowd of more than 9,000 persons will attend the post-parade party and Endymion spokesmen say all tickets have been sold out.

A spokesman for the krewe said of the "Kiss" appearance at Mardi Gras, "The makeup and costumes of 'Kiss' are a perfect fit with the fun, frivolity, make-believe jubilation of New Orleans' Carnival.

Endymion, which has grown in recent years to become Carnival's largest krewe with some 850 riders and one of the showcase parades of the Carnival season, is expected to announce soon other celebrity riders, including the cast of a highly-rated television show, and performers for the post-parade gala.

The Endymion parade, which police last year said drew crowds of about 400,000, will feature 27-king-sized floats along with the 13 smaller floats. Also on hand will be 35 marching bands.

In 1976, Alice Cooper, another rock star who leans to bizarre makeup and costumes, was grand marshal of Endymion.



After topping the Gallup Polls as the most popular band in America year after year, we were knocked out to be invited down to New Orleans to be the Grand Marshals of the Mardi Gras.

We would ride around in specially built KISS floats and throw KISS coins into the crowd . . . and we couldn't wait to do it.

. . . and then the cops went on strike . . . and then it was over before it began.

halfheartedly went into Electric Lady and redid the song the way Neil suggested."

"He felt that by us recording the song that way, and releasing it as a single, he could cash in on the disco movement. But even when we finished recording it again, it sounded exactly the way it did before, only now the drums were playing this lame disco beat. The whole thing was very puzzling to us because we felt that, once you've already cut something and done it justice, what do you stand to gain by going in and cutting the same song again four years later? The whole thing, including the Double Platinum album, was completely unnecessary."

The combination of the band hardly being involved in the production of Double Platinum and the filming of Phantom Of The Park had taken the tension that had been building within the band for the past few months and pushed it clear over the edge. KISS were in trouble, and the possibility of the band's demise loomed ominously above them. But deep down, everyone knew a breakup was not the answer — and drastic measures were taken to keep the band together.

"During the filming of the movie, there was a very pivotal meeting that took place that could have broken up the band right there," remembers Gene. "We all met with Bill Aucoin, and Ace was adamant about leaving the band. He said he wanted to go and do his own music and record a solo album. So Bill said to Ace, 'Look, there's no reason for you to leave the band. If you want to record a solo album, fine, go ahead.' He suggested that maybe we all needed some time away from each other, and then said that maybe we should all do solo records."

"Some people want to believe that the solo albums were the reason that the band, in its original state, ultimately fell apart," continues Paul. "But the truth is that, had we not done the solo albums, KISS would have broken up in 1978."

So it was decided that, during the spring/summer of '78, KISS would temporarily split up and record solo albums. For the first time in over five years as a cohesive unit, Gene, Paul, Ace and Peter went their separate ways and had little contact with each other

until the albums were done.

Of the four solo albums, Gene's was, by far, the most bizarre — an outpouring of his eccentric side.

"I had always been a frustrated Beatles fan and wanted to explore these other musical genres — and doing the solo album let me go way off into the Twilight Zone and experiment.

"I recorded the album in Oxford, England, probably because of my fascination with England being the home of the Beatles," continues Gene. "Not to mention that George Harrison lived right down the road from where I recorded. I decided to have Sean Delaney co-produce my album. He, like the rest of us, had gotten very caught up in the success of the band, and by this point he had been named Vice President of Aucoin Management. So he got together a group of musicians, and we all got on the Concord and flew to England. The recording studio was in a barn with a lot of greenery and sheep all around us. The whole setting was very bizarre. The record cost $399,000 to make, which, in those days, was enormous."

Not only was Gene's the strangest of all the solo albums, but it was also a who's-who of celebrity guest stars — a Hollywood Walk Of Fame on vinyl.

"When the record was just about done, I came back to Los Angeles and, for some bizarre reason, I thought that everybody and their mother-in-law should be on the record," says Gene. "So I called everybody. I wanted Lassie to bark on the record, Jerry Lee Lewis, David Bowie, the Beatles, the Rockettes — anybody I could think of. But they didn't work out. Eventually, though, I had Rick Neilsen from Cheap Trick, Cher, whom I was then living with, Joe Perry from Aerosmith, Donna Summer, Helen Reddy, Janis Ian, the Los Angeles Philharmonic Orchestra (who, while recording, wore Gene Simmons KISS make-up masks) — a whole smorgasbord of people — come down and contribute. The whole experience was very bizarre."

Paul, on the other hand, ventured down a very true to form — and very personal — rock n' roll path.

"With my album, I had no intention of doing a KISS album," says Paul. "I had every intention of doing my record - but the truth is that both of those are really the same thing. Even in KISS, I never had the intention of making a KISS album — all I ever tried to do was be myself. And there's a lot of me in any KISS

album. I've never tried to be something within the band that I wasn't outside of the band."

When it came to Ace's solo album, the rest of the band was understandably skeptical. His drinking problem had escalated to dangerous levels, and the gifted lead guitarist had all but lost his enthusiasm when it came to KISS. There was great concern within the KISS camp over whether or not Ace would be capable of producing a quality record. But Ace laid their doubts to waste when he served up a very potent — and very KISS-like — solo record.

"I was very surprised when I heard Ace's album," says Paul. "He had become so lazy and so unfocused and unmotivated at that point that I was scared of what he would turn in. And when I heard the album, I was shocked — I had to smile because it was so good."

"Ace really got excited for the first time, practically since the beginning of the band, when he recorded his solo album," adds Gene. "He came up with some stellar material for his record. And it's not that those songs were not in him when KISS was together — it's just that he was never as motivated within the framework of the band. The whole thing was a very positive experience for Ace because he got everything he wanted out of it."

close up

MOVIE
8:00 2 4 5 18 35

KISS MEETS THE PHANTOM

Anthony Zerbe and KISS (Gene Simmons, Peter Criss, Paul Stanley and Ace Frehley)

A musical adventure starring the rock group KISS.

The four KISSes are known for their garish get-ups, outlandish theatrics and rather unflattering makeup, which doesn't come off in this 1978 TV-movie. The story is set at a financially floundering amusement park, where the four have been hired to boost the take. But their chores don't stop at performing.

A mechanical wizard named Abner Devereaux (Anthony Zerbe), the brains behind the rides and attractions, has been fired by the park owner, and now he wants to get back—at KISS. The result: a battle between good and evil pitting the quartet against Abner's army of robots.

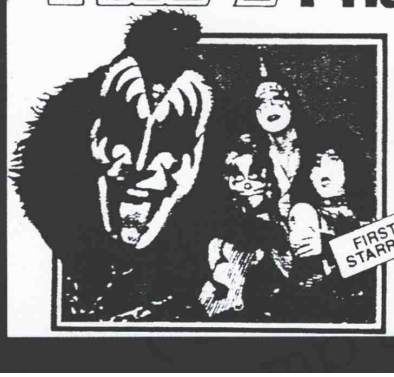
KISS performs "Rock & Roll All Night," "Love Gun" and "Black Diamond." KISS: Gene Simmons (bass), Paul Stanley and Ace Frehley (guitars), Peter Criss (drums).

Other Cast . . . Melissa: Deborah Ryan. Sam: Terry Lester. Calvin: Carmine Caridi. Chopper: John Dennis Johnston. (2 hrs.)

Advertisement

Mad scientist strikes!

"KISS Meets the Phantom"



On the eve of a rock concert, KISS is kidnapped by an army of robots led by a vengeful scientist!
Anthony Zerbe and KISS
8PM TONIGHT!

FIRST MOVIE STARRING KISS!

N 2 4 5 18 35

But while Ace was able to stun his fellow bandmates with a blistering hard rock album, Peter was not so effective with his rhythm & blues-inspired solo album.

"As much as Gene and I were initially concerned about the outcome of Ace's effort, the three of us, including Ace, were completely in the dark about what Peter would come up with, being that he was never a major songwriting contributor within the band" says Paul. "When we finally did hear it, I think we were all a bit disappointed."

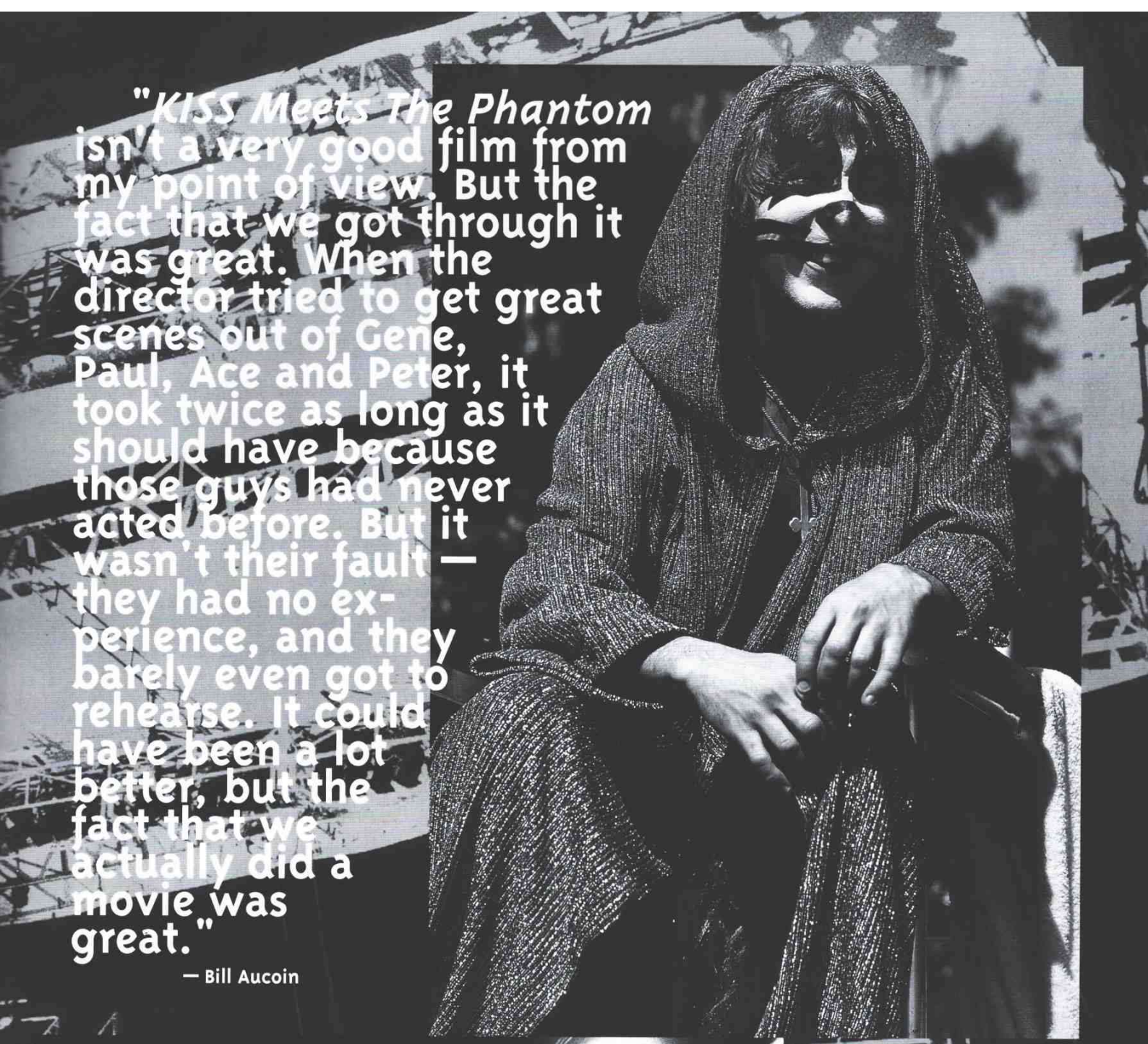
"Peter always loved r&b music," adds Gene. "But it was a very surface knowledge of the music — he never quite knew the difference between Wilson Pickett and Otis Redding, or who the Stax/Volt Porter/Hayes artists were. But nonetheless, because his voice was closest to that genre, he felt more at home with that kind of music. He enlisted Vinny Poncia, a Phil Specter staff writer/producer, to produce his solo album. Poncia decided the who, where, when and how of the record, and Peter, to this day, seems generally happy with it — although it's fair to say that KISS fans liked it least out of the four solo albums. Ace, Paul and myself also didn't think much of it. The irony of all this is that KISS wound up using Vinny Poncia on our next studio record."

With the solo albums complete and tearing up the charts, the band members could now get back together and pick up where they left off. But it wouldn't be easy — the past few months had done extensive damage to the solidarity of the band, and the line-up of Ace, Peter, Gene and Paul was now showing signs of collapse.

"During the time of the solo albums, the band had become very fragmented," says Paul. "Gene had found his way into a circle where, by, association with

"*KISS Meets The Phantom* isn't a very good film from my point of view. But the fact that we got through it was great. When the director tried to get great scenes out of Gene, Paul, Ace and Peter, it took twice as long as it should have because those guys had never acted before. But it wasn't their fault — they had no experience, and they barely even got to rehearse. It could have been a lot better, but the fact that we actually did a movie was great."

— Bill Aucoin



famous people, he felt more important than he did when he was with the band. The easiest way to seduce Gene had nothing to do with sex — it had to do with attention, compliments and adulation. And around that time, when Gene was living in Los Angeles, he stopped listening to his real friends and started listening to the people who told him what he wanted to hear.

In interviews, Gene stopped using the word 'we' when he referred to the band, and started using the word 'I.' Everybody in the band was giving way to their worst vices and their worst weaknesses, and the people who were supposed to be able to stop us from doing those things were no longer able to. If somebody told us that what we were doing was wrong or detrimental to the band, it didn't matter. I can remember sitting around wondering

The Beverly Hills Hotel

AND BUNGALOWS
BEVERLY HILLS · CALIFORNIA

CHARISMA

What is ma
Charisma?
What is it I've got
What is it about me
That makes you get hot?

Is it my fortune or my fame?
Is it my money or my name?
Is it my personality
Or just my SEXUALITY.

CONSTANT KICK

where everybody was and what they were doing — wondering what the state of the band was. The band was no longer a priority. The pact between us had been broken — we had finally betrayed each other."

"It's fair to say that, whatever innocence may have been there when the band first got together, had been shattered," says Gene. "From that point on, KISS became a completely different band."

"We were playing a hand in our own demise, and we couldn't see the warning signs," continues Paul. "The only thing that was clear to me was when I looked out the window of our hotel across the street from the L.A. Forum, and the line around the block was made up of moms and kids. And I turned to my girlfriend at the time and said, 'We're in trouble.' She said, 'What do you mean? It's sold out!' And I said, 'No — this isn't rock n' roll anymore. This is a circus.' At that point, things were so far out of our hands that it took us years to finally get a grip on it again."

KISS had now reached the point of no return — and there was no going back.

"It wasn't a problem that we could just fix by getting rid of the rhinestones and going back to leather and studs," says Paul. "A Band-Aid wouldn't work. The problem wasn't the external elements of the band — it was the internal."

Still, the band was plagued with an acute case of clouded vision, and it affected their every move. But even with the mass hysteria surrounding them, KISS had yet to compromise their most treasured element — their music. Regardless of the overexposure, the Phantom Of The Park movie or whatever problems they were having with Ace and Peter, the fact remains that KISS, musically, was still KISS. At least until 1979, when the band went in to record the Dynasty record — the first KISS album to break the mold and showcase a major directional shift.

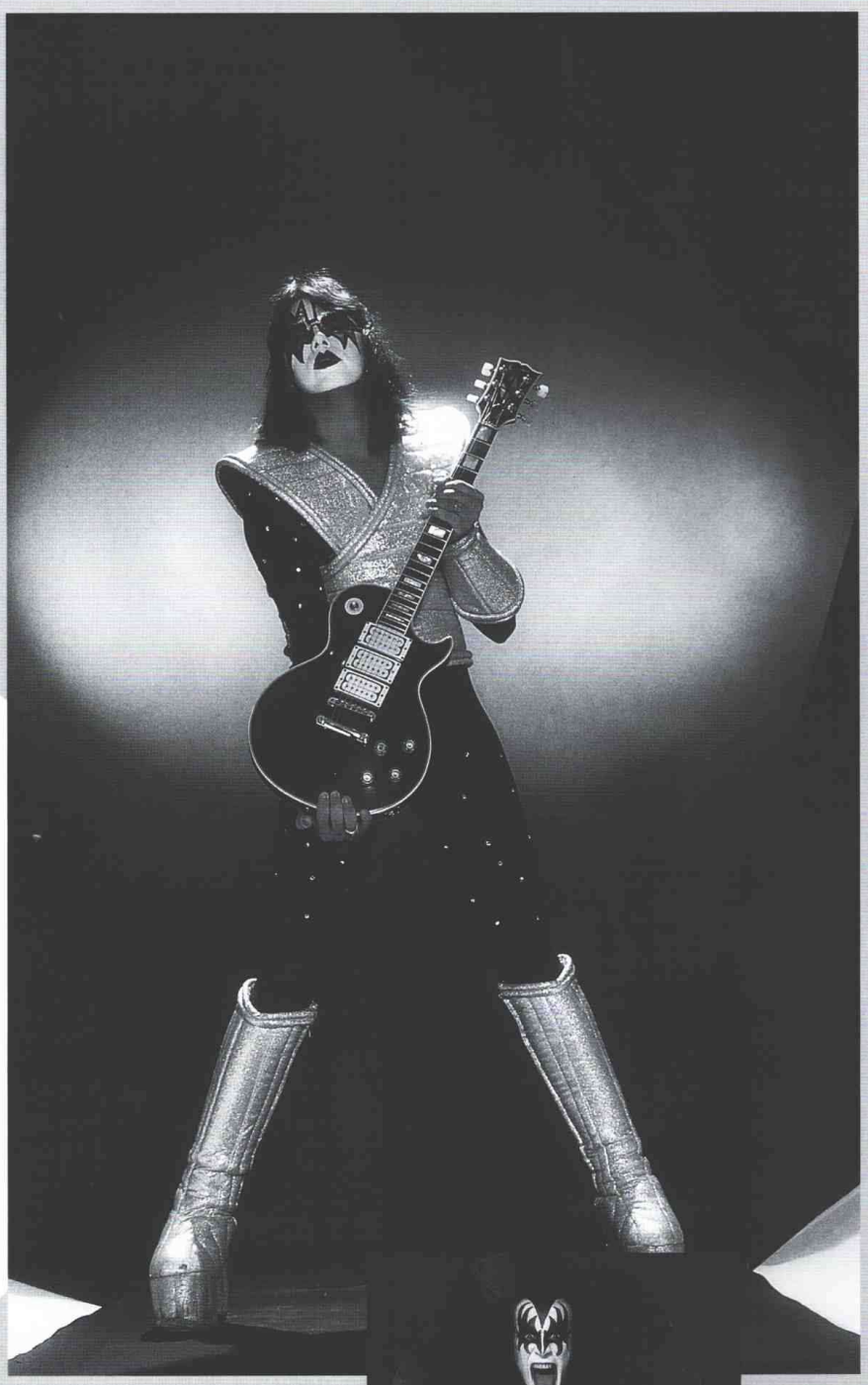
"We were writing material that was, for the most part, wimpy," says Paul. "In the simplest terms, we lost our balls. We had succumbed to success, excess, wealth, fame and fortune, and it had just about beaten us."

"There was no focus," adds Gene. "We didn't know where we were going. There were a few shining moments on the record, one of which was '2,000 Man,' a Rolling Stones cover that Ace brought in. Ace seems to have a very clear knack for taking someone else's material and making it sound very much like his own."

"Even while we were recording Dynasty, it was clear that the music didn't have the edge or the anger or the pace of the early albums," continues Paul. "And neither did we. In our wildest dreams, we never could have done an album like Rock And Roll Over at that point."

Beyond offering some uncharacteristically light KISS music, Dynasty — the first KISS album to be released on Polygram Records, the label conglomerate that bought out Neil Bogart's Casablanca Records — revealed a much greater problem. For the first time in the band's six-year history, KISS were sacrificing their musical integrity in hopes of gaining respect.

"Dynasty was really the beginning of the end of the first era of KISS," explains Paul. "The band was finally giving in to peer pressure. We were more concerned than before with what our friends and what our contemporaries thought of what we were doing. We were now in different social circles, and we wanted the respect of the people around us."



we never let the public know. We kept the image up that everything in the band was fine, and it was done not only for Peter, but for the fans. We never abandoned Peter or Ace — but we certainly weren't going to go down with them."

In 1979, America was obsessed with two vastly different forms of music — KISS and disco. One offered ripping guitars, pounding drums and powerhouse vocals; the other, electronic drum-machine beats, synthesizer melodies and dance-floor rhythms. With Dynasty, KISS attempted the impossible — a melding of the two.

The recording of Dynasty was further marred by the absence of Peter, who was replaced on almost the entire record by Anton Fig. But this wasn't just another case of Peter pulling a no-show — this time, he was asked to step down.

"We thought Peter was playing poorly at that point, and he really would have compromised the album beyond any acceptable standard," says Paul. "We rehearsed with him, and it was clear that it wasn't working — so we had to tell him that he wasn't going to play on the album. Peter only played on the track 'Dirty Livin', which he brought in. All the rest of the drum parts were played by Anton. But

"The record company wanted to cash in on the disco

craze that was happening," says Gene. "They had tried it before by making us re-record 'Strutter' for Double Platinum, and now they wanted us to do it again with Dynasty."

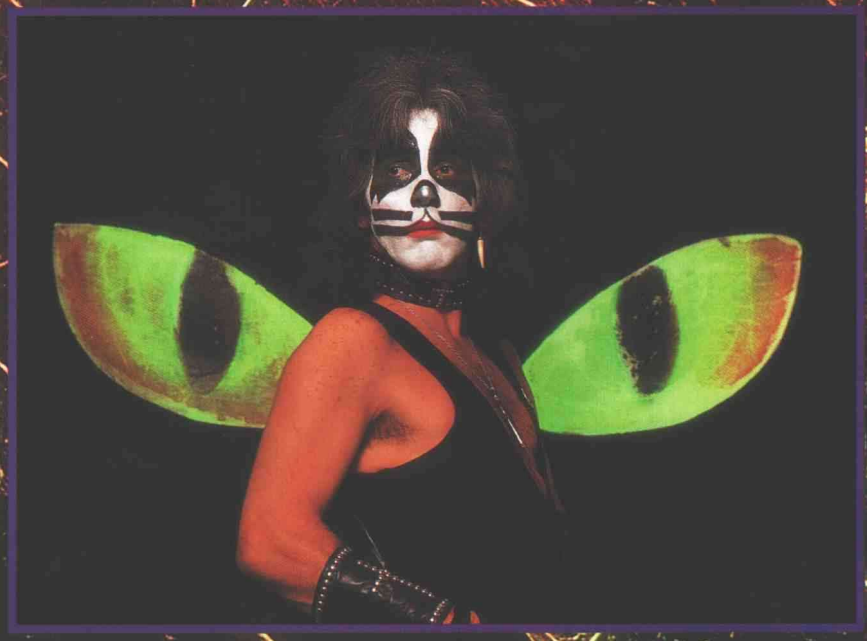
The result was an album that floundered around, dazed and confused, like a fish out of water. Or four fish, for that matter. However, the Dynasty experience did have a bright side. One of the album's singles, "I Was Made For Loving You," literally exploded upon its release. The track's chugging guitars, up-beat tempo and infectiously catchy chorus zoomed up the charts, catching the crest of the disco wave and taking the band to heights of success even they hadn't seen yet. And, unlike "Beth," "I Was Made For Loving You" was a worldwide smash — the biggest single in the history of the band.

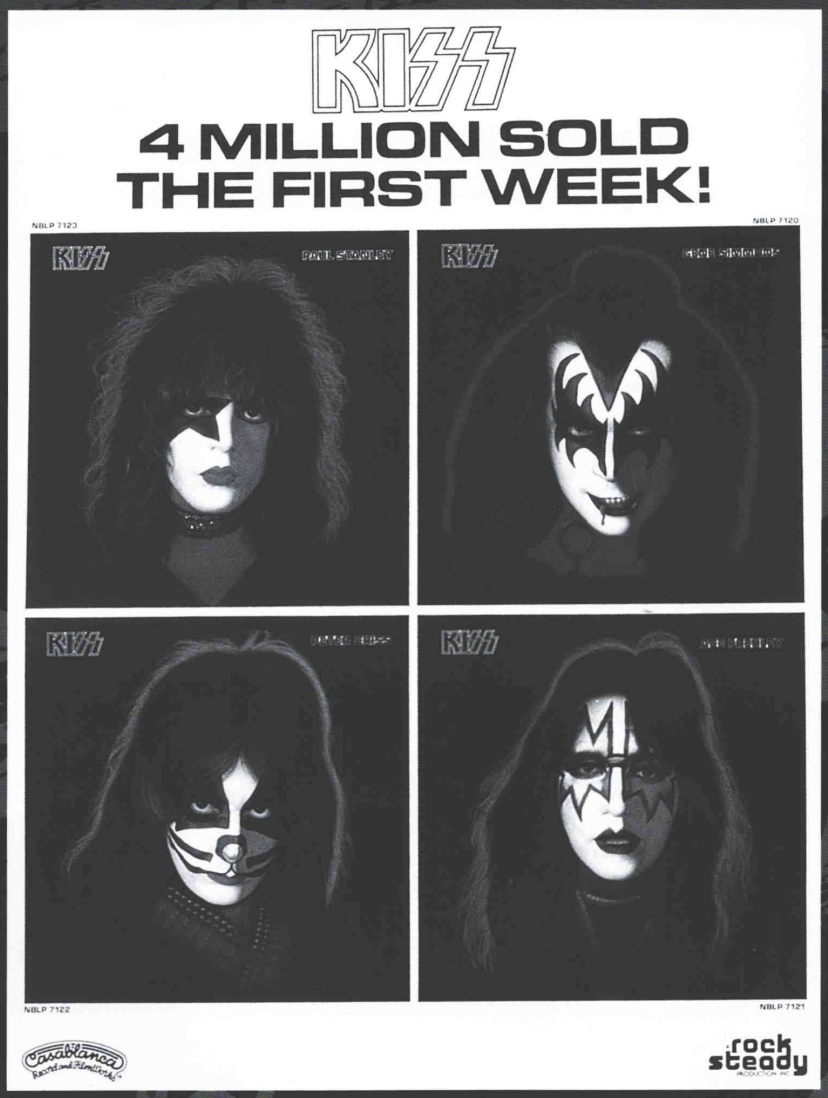
"That was actually the last song brought in," remembers Gene. "We were in the overdubbing stages, almost done with the record, when [producer] Vinny Poncia came in and said we had to record another song — something that he and Paul wrote, along with Desmond Child. It was the first time anyone in the band had been so dramatically committed to a certain song — before that, no one was really too excited about any of the Dynasty material. So when Paul and Vinny came in with 'I Was Made For Loving You,' it got exciting. They really believed in it, so we went with it."

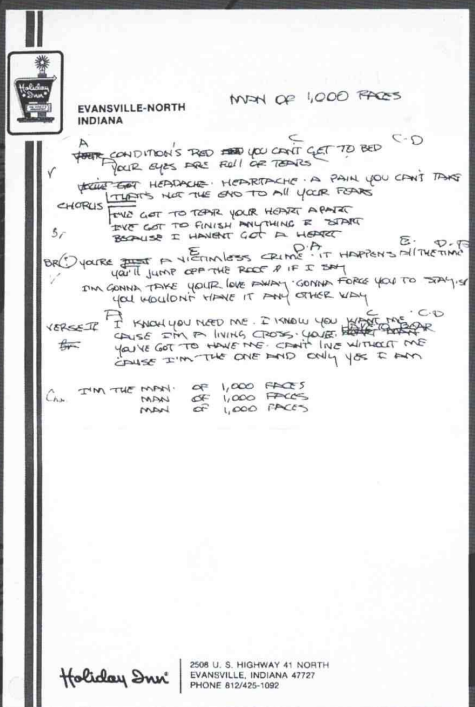
With the phenomenal success of "Loving You," KISS took to the road once again — their first tour since the one that preceded Alive II. As KISS were a live band, they were certainly happy to be back in their natural element. However, the Dynasty tour was a dark trek across America that further pushed KISS to the edge of disaster.

"The tour was just dragging on, and there was a lot of friction between band members," says Paul. "At that point, we had dressing rooms underneath the stage, and one night we were down there between encores. I don't know what happened, but somehow Ace and Peter started swinging at each other — then they started crying and hugging each other. After that, we went back up and finished the show."

"But that was the one and only time that anyone in the band every swung at another person," says Gene. "No matter how disjointed the band was at any given point, we always had enough respect for each other not to raise a hand to another member. In the case of Peter and Ace, the tension was so great that the unthinkable happened. And, to this day, it's never happened again."




KISS
4 MILLION SOLD
THE FIRST WEEK!
NBLP 7123
NBLP 7120
NBLP 7122
NBLP 7121
Casablanca
rock steady


EVANSVILLE-NORTH
INDIANA
MAN OF 1,000 FACES
CONDITION'S RED YOU CAN'T GET TO BED
YOUR EYES ARE FULL OF TEARS
HEADACHE · HEARTACHE · A PAIN YOU CAN'T TAKE
THAT'S NOT THE END TO ALL YOUR FEARS
CHORUS
I'VE GOT TO TEAR YOUR HEART APART
I'VE GOT TO FINISH ANYTHING I START
BECAUSE I HAVEN'T GOT A HEART
YOU'RE A VICTIMLESS CRIME · IT HAPPENS ALL THE TIME
YOU'LL JUMP OFF THE ROOF IF I SAY
I'M GONNA TAKE YOUR LOVE AWAY · GONNA FORCE YOU TO STAY
YOU WOULDN'T WAVE IT ANY OTHER WAY
VERSE II
I KNOW YOU NEED ME · I KNOW YOU WANT ME
CAUSE I'M A LIVING CROSS · YOU'VE HAVE TO BEAR
YOU'VE GOT TO HAVE ME · CAN'T LIVE WITHOUT ME
CAUSE I'M THE ONE AND ONLY YES I AM
I'M THE MAN OF 1,000 FACES
MAN OF 1,000 FACES
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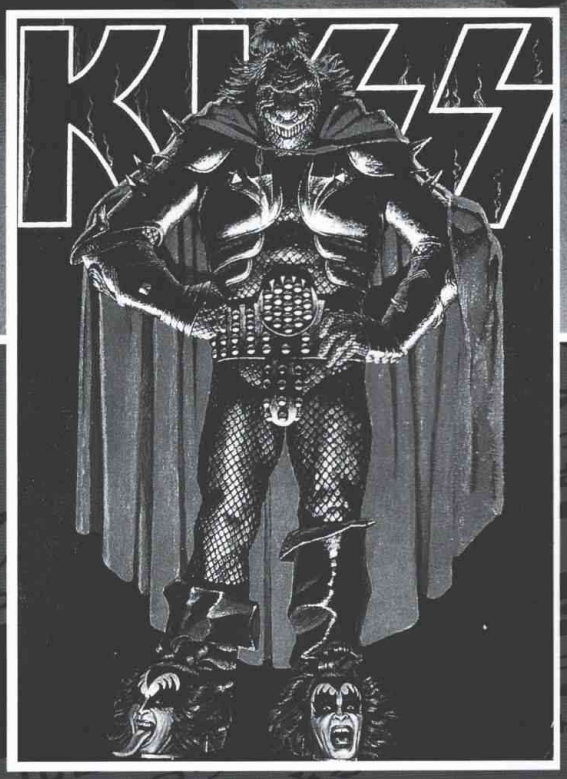
EVANSVILLE, INDIANA 47727
PHONE 812/425-1092

"I definitely thought the solo records were a good idea, and Neil Bogart was really excited about it. But the problem was that Neil figured that, even though we would put out a quarter of a million copies of each album on the same day, they would still rush out of the stores. Once the Handleman Group, the big record distributor at the time, called Neil and ordered the first million. Neil went nuts and pressed up another million and a quarter. So when you would walk into a record store, the whole store was KISS — and that didn't look good because it looked like none of the albums had sold. They had so many records that it never looked like the pile went anywhere."

— Bill Aucoin



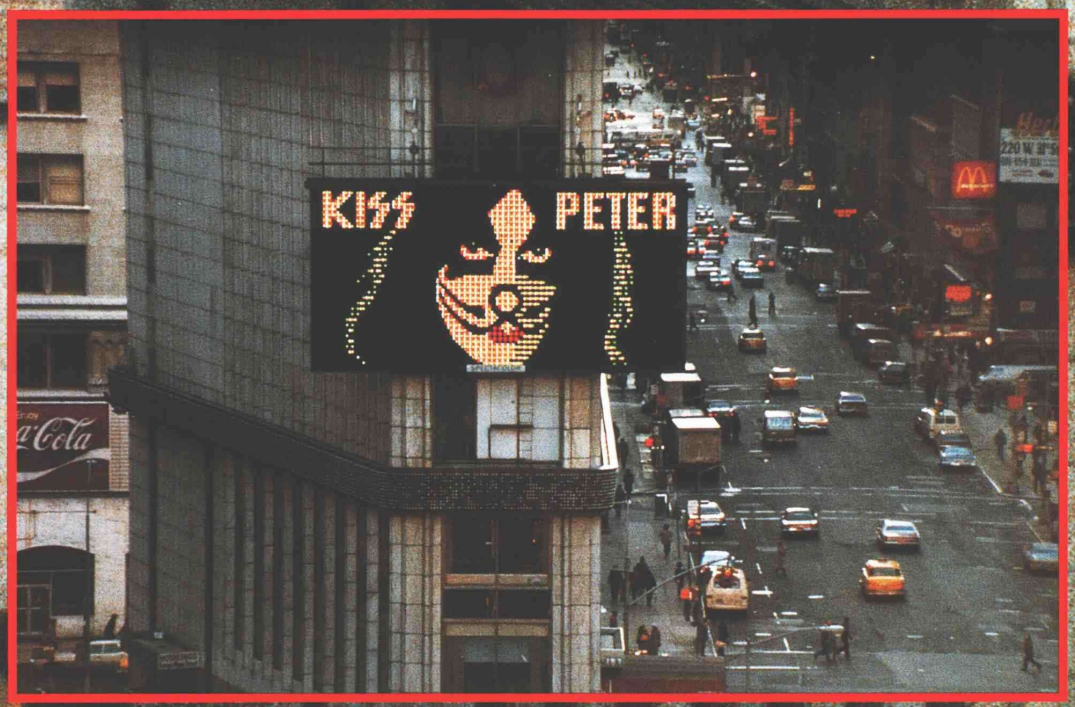
The four Solo records coming out on the same day around the world had never been done before. Where, initially, the solo records could have ended the band, (Ace and Peter wanted to split) they actually fueled the KISS fire and people went nuts.

Casablanca went all out and promoted them in all kinds of ways, including promoting them on Broadway in New York City.

When all was said and done, some of the records were good, some weren't. Magazines payed more attention to KISS than ever. We sold a couple of million more records and the band stayed together a couple of years more.

We knew that the inevitable would happen and despite the wishes of some of us in having solo careers, none of us wanted to be the first to leave.

When the solo records came out, we all checked the charts to see which one would do the best. The all did very similar numbers. But,



for the first time in the life of the band, we split.

We went on separate promo trips around the country. Each of us went to different cities and did the obligatory in-store, radio station interviews, and the occasional warehouse tour, shaking the hands of the people who actually worked our record.

We even did separate photo sessions and had separate merchandise advertised in each album.

We could have very easily split for real, right then and there.

We didn't.

X-RAY EYES

EVERYTIME YOU TELL I

I CAN SEE RIGHT THRU

BABY THAT'S NO LIE

SOMETIMES YOU S

YOU DONT WANT M

WELL BABY YOU BE

(RIFF)

I'VE GOT X-RAY

(I CAN SEE RIG

(I'M TELLIN' YOU N

CAN SEE RIGHT

CAN LIVE WITHOU

AND HERES A SURPRISE

I'VE GOT X-RAY EYES

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PATENT, TRADEMARK, COPYRIGHT, UNFAIR COMPETITION AND RELATED ANTITRUST LAW

TELEPHONE
(313) 964-0400

June 14, 1979

Ms. Marya Doonan
Aucoin Management, Inc.
645 Madison Avenue
New York, New York 10022

RE: The "KISS" Faces, Our Files 879.027 etc.

Dear Marya:

I am very pleased to report that we have now received confirmation from the United States Patent and Trademark Office that the Trademark Office will register the "KISS" face designs as a United States trademark. This is the first time in the history of the United States Patent and Trademark Office that the faces of musical entertainers, such as "KISS", have been registered as a trademark. We have argued and the Trademark Office has agreed that the faces of "KISS" are so distinctive that they are immediately recognizable by the public and distinct and original for musical entertainment services.

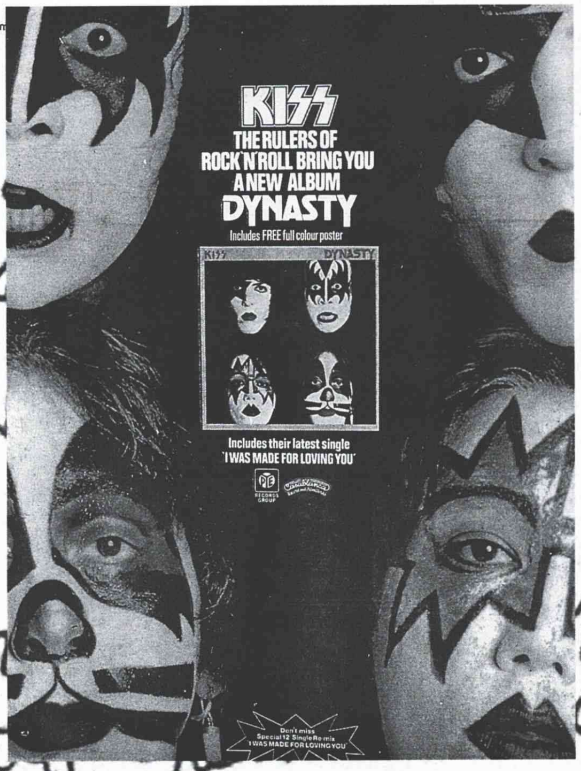
Unfortunately, the Trademark Office is quite slow. The next step in the process is to publish the marks in the Official Gazette of the United States Patent and Trademark Office. Then, if no opposition is filed within twenty days of publication, the marks will be finally registered. I would prefer to hold any public announcement until the marks are actually registered. Then, I believe we should make as much as possible of this unique event. If you believe it is important to publicize this earlier, we will prepare the necessary Release.

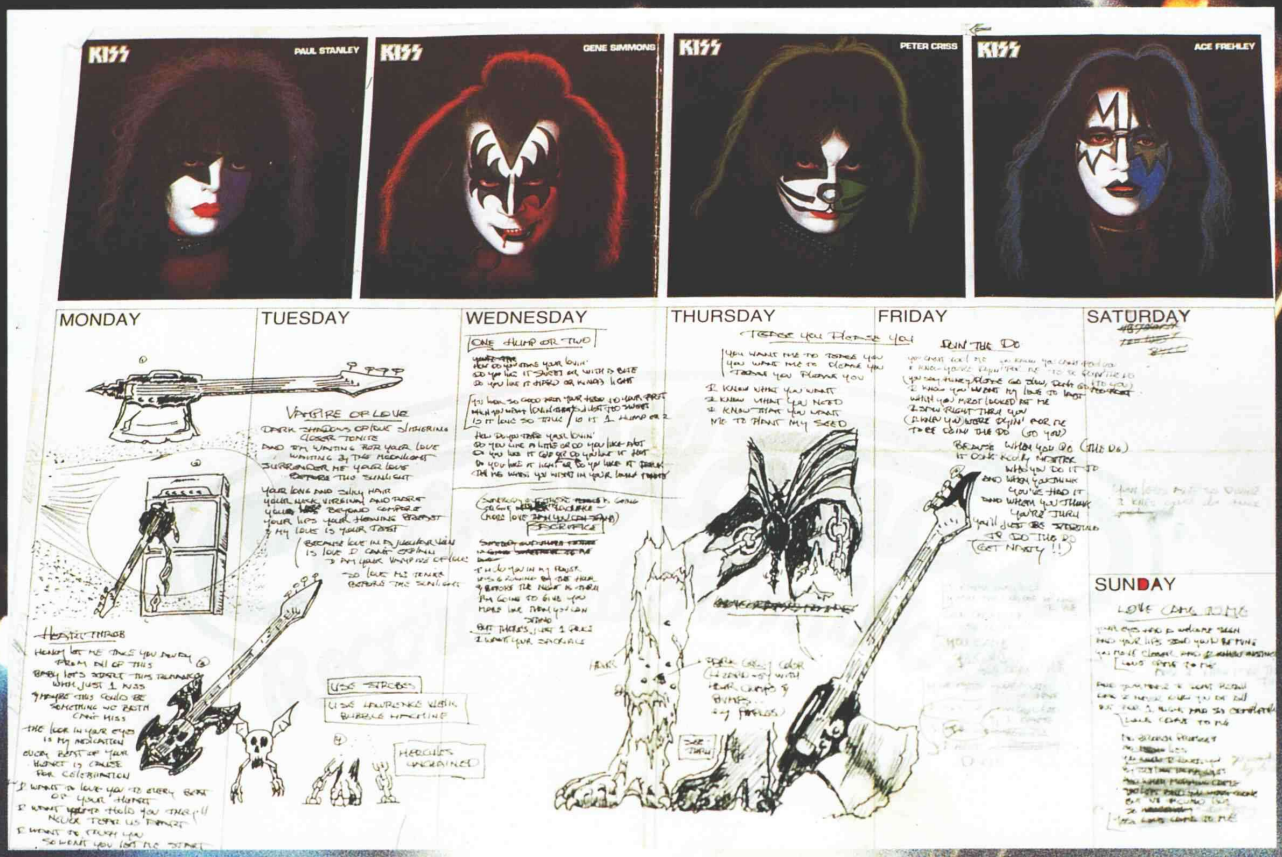
We are, of course, very pleased and proud of our efforts. We believed from the start that it was possible to register the "KISS" faces as a trademark. We met with the head or "Chief" of the Entertainment Services Division of the Trademark Office. She stated that it would not be possible to register the "KISS" faces. Nevertheless, we persisted, obtained the necessary Affidavit and filed Briefs in the United States Patent and Trademark Office. Finally, our efforts were successful and registrations will be issued. The registrations will be of considerable help in preventing others from infringing the "KISS" facial designs in entertainment services and for premium and promotional items. Please let me have your instruction regarding the timing of the public announcement.

Cordially,

Raymond E. Scott

RES/lab
CC:
Mr. William





Casablanca, our label, had these cool calendars they gave out. Gene used them for doodles and lyrics. Here we see the beginning stages of what was to become the axe bass and the boots he was to wear in concert. Again, it was always easier to come up with the idea and then draw it. It was another thing to actually have to run around on stage with the additional weight on you . . . all 65 pounds of it.

ERFORMANCE

EVERYBODY'S IN SHOWBIZ

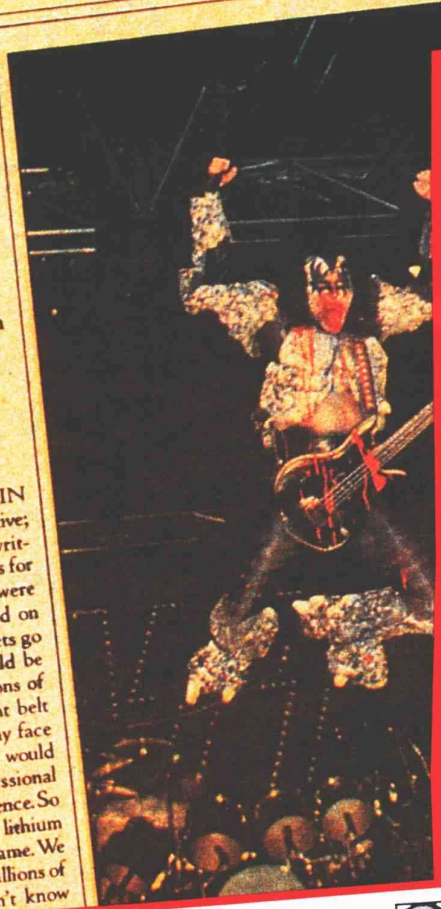
The Kinks'

Kiss and makeup

Kiss
New England
Madison Square Garden
New York City
July 24th, 1979

By Charles M. Young

LET US PUT KISS IN a humane perspective; that is, if I had been writing magazine articles for seven years and were only known for puking blood on my desk and having skyrockets go off in my typewriter, I would be real depressed. Even if millions of twelve-year-old boys bought belt buckles emblazoned with my face painted like a tree toad, I would have to question my professional competence to write a sentence. So let's all help keep Kiss off lithium and not say their music is lame. We know it. They know it. Millions of twelve-year-old boys don't know



Three years ago a New York bar band called KISS made two attacks on Toronto with the most elaborate concert warfare technology ever.

Now, after three years of solo self-indulgence, laurel-resting and a new flirtation with disco, they returned to the Gardens last night...and they were more astonishing than the first time.

Gene Simmons recapped his growling bass solo and dripped uncooked blood from his lips — just like last time — but then he flew up to a platform high above the sound system and there, besides singing he conducted the flames below.

Huge primordial statues of rearing dogs rose up from the body of their chrome and white stage to announce the drum solo by Peter Kriss. The drum riser flashed and moved upstage and revolved, chasing the sound around the room, and sprayed bouquets of fireworks and returned to its place as the band came out to close the number with a circle of pillars of fire that rose and subsided and rose again.

The closing was accented by a series of cannon cracks that sent smoke rings to the ceiling. The third encore created a blizzard on stage — like last time — but this time Paul Stanley smashed a guitar that had not yet burned up or exploded, and hurled the pieces at the audience.

Under the capes and leather KISS are still old-fashioned punks at heart with sweaty music and energy pouring out of them in meaningless waves.

The current disco hit I Was Made For Loving You has not changed them any more than better efforts changed the Rolling Stones or Rod Stewart. KISS concert music is still bubble gum, flung out harsh and heavy like so much fearfully tasteless rock candy. The super humanoid intensity of the band members makes them seem sincere — if only in their efforts to have a good time.

There was a remarkable number of generous-spirited dads taking wide-eyed offspring to their first Gardens concert.

KISS minded their manners mostly. They refrained from single entendre sexual references. They played cuts like The Stones' 2,000 Man that people without a through KISS kulture might recognize and enjoy.

And they made more references to Toronto than Bill Davis in his Cinesphere film.

"I know it's a hot night," Stanley screamed. "I know everybody's getting sweaty, but we can take the heat if you can."

We could and did. We even signed up to slavish citizenship in their One Nation Under Rock and Roll.

And we will be talking about this show for years to come.

Opening act New England, who's album sounds like a lot of other American harmony-rock bands, (who did not come from the old England except in spirit) came across in person like stars.

With the uncommonly free use of KISS sound and spotlights (Paul Stanley produced their album) they put on a flashy, gutsy and surprisingly musical set and won an extremely warm welcome. Mark my words — their next shows here will be their own.

Not that it matters much unless the headlining opportunity inspires them to as much growth as this opening-act opportunity has generated. They are already better entertainers than Boston. Now if only they could find something of their own to share.

(A persuasive case that already has a viewpoint is made by Roman Mitz in the July issue of *The New Music*.)

WILDER PENFIELD III

Searing, sweating KISSes of fire

Photos: JIM RUSSELL

KISS on stage: Gene Simmons, Ace Frehley and Paul Stanley, with Peter Kriss on drums.

FREHLEY in flight.

PHOTOGRAPHS BY LYNN GOLDSMITH (LEFT);

usic/ In harmony with the soft rain

ORD A. RIDLEY
Writer

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Conduct

A Kiss freak dream come tr

By STEVE KONICKI
News Staff Writer

Jason Barnard
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throaty growl and
warrior awaiting ba

In his imaginati
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Gene Simmons, th
part dragon, par
gladiator who is a
guitar player for K

"He's in such
know what he's

PHOTOS

The oldsters — some of
broke into a boogeying,
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The kids jumped up and d
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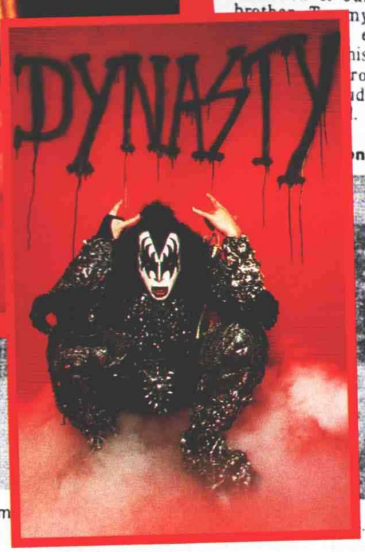
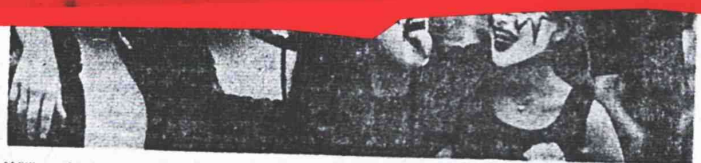


Burns, Brooke Shields, Lorraine Gary, Nicolas Coster and Burl Ives. MPAA rating: PG. At area theaters.

dozen TV comedy series who here makes his big-screen writing and directing debut, undoubtedly figures the Pittsburgh bit is good as gold. He uses it at least a dozen times. Burns makes with the snapless gags, Shields shows no reaction and, theoretically, the audience becomes convulsed. In fact, Shields cues audience



William Johnson, Lori Kerner, Vic Adamko and Gail Thiede painted their faces like Kiss.

Tom

Around the Tube/ NBC strategically plans 'Holocaust' rerun in fall

By SUSAN SLOBOJIAN

"Anywhere we went, there was a celebrity that wanted to meet the band, if not for themselves, but for their kids. One time we met the Bee Gees in Florida, and Barry Gibb was there with his son. So Peter goes up to Barry's kid and says, 'Do you know who your father is? He's with the Bee Gees!' And the kid goes, 'Aw, he's just my dad — but you guys are famous!' I'll never forget that."

— George Sewitt, KISS road manager, '79–'82

B2/SUNDAY STAR, AUGUST 5, 1979

Kiss: As showmen they've few peers

By Peter Goddard
Toronto Star

The cabbie rounded the corner of Church St. and headed for the front of Maple Leaf Gardens, figuring to pick up somebody after the Kiss rock show last night. He slowed down but took one look at his potential fares and then abruptly sped down Carlton St.

From the look on his face you'd have sworn he'd seen a ghost.

And he had — in a way. In fact, he'd seen a 6-foot bat; worse, a bat in high heels — was something that looked like Dracula's kid brother. The faces of both figures trying to flag him down were greasepainted a ghastly white.

Their lips were painted black. But not to worry. This was just part of the kitsch army — the images of the gruesome, Gothic rock and rollers they had just seen on stage.

Parents conned

For the most part, a good many in the audience of 14,000 would have been too young for a Double Diamond concert, the exceptions being the parents who had been conned into bringing their kids along.

And the con-job didn't stop with the tickets as more than one parent found that he or she had to come up with an extra $7 for a Kiss hat and/or $5 for a tiny, living-color Kiss pendant.

"Okay sonny boy," one mother said after the 90 minutes of razzle-dazzle and low camp had finished. "You owe me that. You owe me big — like a week of watching my TV shows." Her child, an otherwise angelic-looking boy of about 7, merely nodded. His mind was still on the show.

And what a show. Kiss may not be the most musically savvy band in the world (although they are far better than their detractors think) but as showmen they have few peers. The audience on its feet through most of their performance recognized

Grease-painted Gene Simmons belting out hard rock

At one point bassist Gene Simmons, having drooled fake blood over his garish outfit, suddenly soared into the air to begin a song near the Gardens' rafters.

At another point in the show, Ace Frehley's guitar burst into fake flames, then lit, too, shot up into the air to continue playing.

had his moment too near the end when his drum kit moved to centre stage and started moving in 180-degree turns as enormous explosions pounded all around him.

Musically, the band's material ranged from mindhard-nosed vintage pieces as Shout It Out Loud and Love Gun to material from Dynasty, including Frehley's version of Rolling Stones num 2,000 Man, with rhyt guitarist, Paul Stan handling most of vocals.

Throughout it was unrelenting, solid r show, and infinitely be than that of the open act, New England, wi

IN CONCERT 5

Masked and mighty

After some time off to rest their vocal cords, rock's super heroes, Kiss, are back — with a surprise

Kiss is scheduled to appear at the Pontiac Mini-Dome at 8 p.m. tonight with Cheap Trick and New England. Tickets are $12.50. Call 857-7700 for information.

By DAVE GOOD
News Staff Writer

Bad news, decibel haters. Kiss is back.

The rock 'n' roll band which has claims to being America's loudest and most bizarre-looking — if not its best — is touring the country and recording together again for the first time since early 1978. So if you didn't enjoy the last 1½ years of relative peace and quiet, it's too late now.

Peter Criss, Ace Frehley, Gene Simmons and Paul Stanley of Kiss are scheduled into the Pontiac Mini-Dome tonight with new costumes, an added touch of color in their makeup and just as much volume as ever.

Their current tour — 16 cities in seven weeks — began June 14. And their latest album, "Dynasty," was released June 2. Their return as a group comes after having taken more than a year off to relax and record solo albums.

The "new" Kiss has a tough act to follow. Originally formed as a trio in 1973 and later adding Frehley as lead guitarist, the group leans heavily on special effects.

Simmons, made up as a vampire, makes a thing of eating fire and spitting blood. In stance. And at tonight's

appearance, he's supposed to show off a new trick. Sorry, kids — he's not telling. It's a surprise.

The show, billed as "true rock 'n' roll theater," also is to feature a laser curtain, fireworks and smoke pots, all on a new stage plunked in the middle of the Mini-Dome's horseshoe-shaped, 35,000-seat viewing format.

Tickets were still available as of midweek, though the act sold out in its last two Detroit appearances in 1976 and 1977.

Although few rock critics have warmed up much to Kiss, the group, surrounded by its aura of fantasy, has continued to intrigue its teen and subteen audience.

Of the 14 Kiss albums released before "Dynasty," five have been certified as gold records ($500,000 sales), three as platinum (one million) and two ("Alive!" and "Destroyer") as double platinum (two million).

In addition the performers' four solo albums released last October also have made platinum, and auditors are being called in to certify "Dynasty" as platinum already.

Despite the few new wrinkles that Kiss is adding to its act, one thing is not expected to change: The wildly painted faces. Criss, Frehley, Simmons and Stanley never make public appearances without makeup, and that apparently is just fine with their fans.

In fact when one magazine managed to shoot a candid photo of Stanley for publication a few months ago, Kiss fans inundated the magazine with protest letters that said in effect that they didn't want to know what their heroes really looked like.

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News analysis Page 3

County Agency Seeking Loan For Low-Income Housing

Inner Belt Puts Squeeze On 'Town Hall' Harmony

Kissin' Cousin — A fan made up to resemble a member of the rock group KISS reacts to the stick at the group's concert Tuesday night.

Once Just A Fan, Boy Becomes A Kiss Freak At First Concert

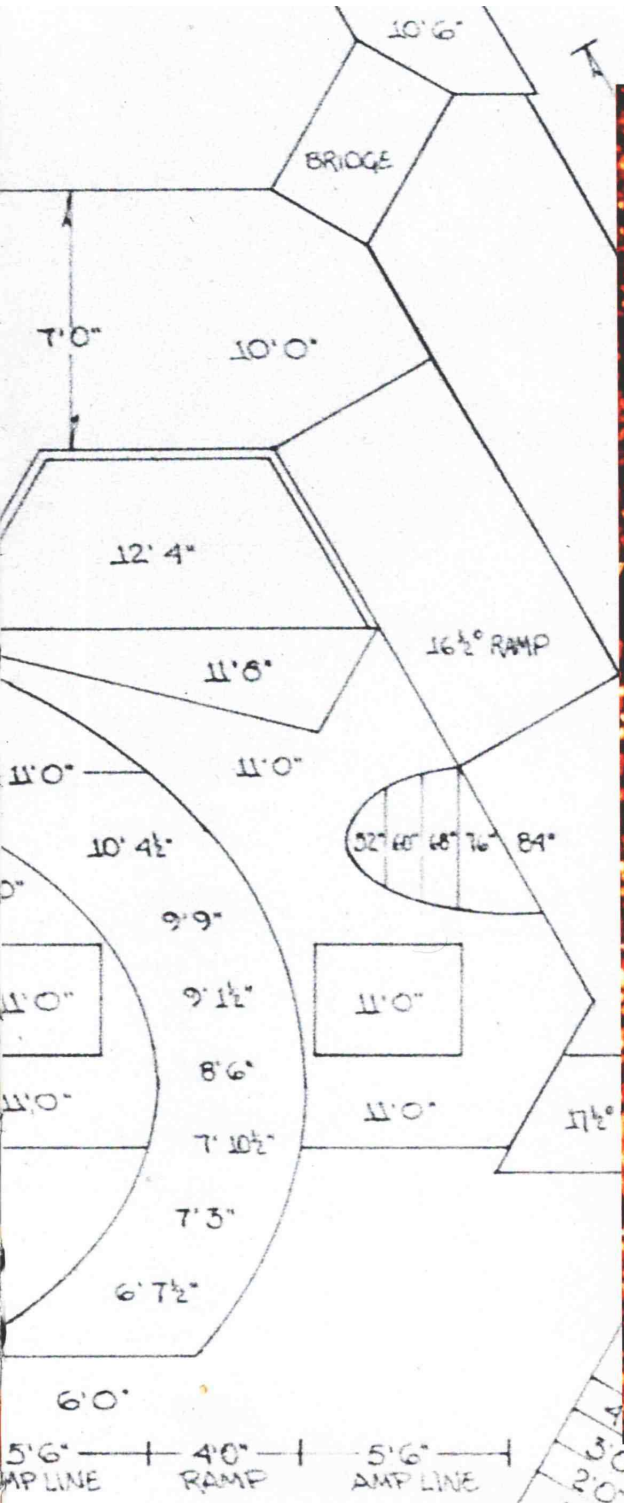
Scientist Warns Many Animals Will Be Extinct By Year 2000

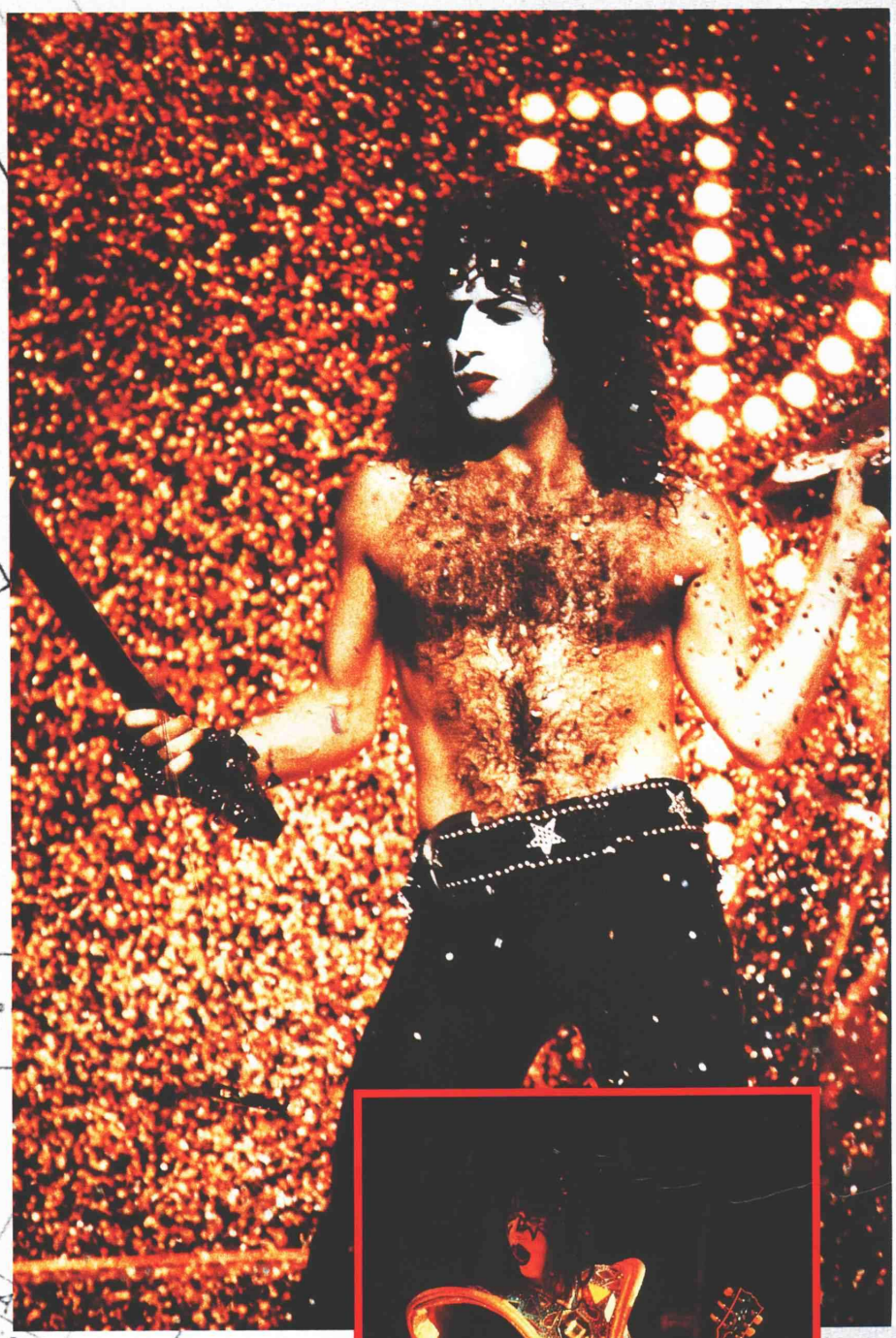
600 Zoo Administrators See Zoo Here, Praise It

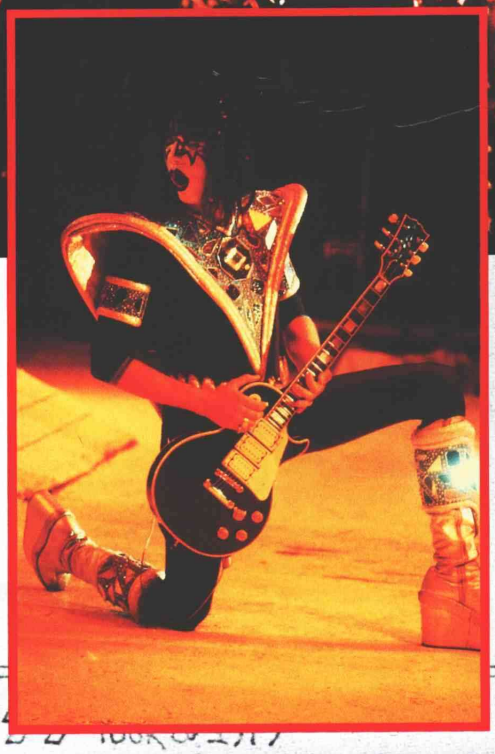
Giddyap Little Snail Darters, You're Headed For New Home

NEW To Delay Raxing Wabash Delmar Station

The Dynasty tour was a dark trek across America that further pushed KISS to the edge of disaster.







Headliners rocks its socks off

(c) 1979 New York Post Corp.

Exclusive: Kiss as you've never seen them . . .

KISS without makeup! The Post unmasks the outlandish rock 'n' roll superstars.

The four young musicians have never been photographed or seen in public *au naturel*.

This exclusive photograph catches three of the four KISS members bare-faced. From left are: bassist Gene Simmons, 28; drummer Peter Criss, 31, and lead guitarist Ace Frehley, 28.

To compare, from left in full regalia are: Criss, Frehley and Simmons.

Lead singer and rhythm guitarist Paul Stanley, 27, was the only one missing at the unmasking.

It was Stanley who, two years ago, told a Post interviewer: "I suppose that our make-up has helped us preserve our privacy; otherwise, we'd be forced into seclusion."

Hellzapoppin! Mary Poppins going topless in next movie

IN WHAT MAY BE the shocker of the century, PG-rated **Julie Andrews** will go topless in her next film.

Not only that, but the 43-year-old prim and proper Mary Poppins is looking forward to baring her breasts on screen for the first time.

"I'll get a kick out of it," she says.

The actress who has played sugar-and-spice roles from Broadway to Hollywood will take the role of a nymphomaniacal starlet who sleeps her way to the top.

She even has the blessing of her husband **Blake Edwards**. That's because he's producing the film, which is called "S.O.B.," as a form of revenge on Hollywood's moguls whom he blames for the flop of his 1973 bomb "Lili" which cost $15 million.

In "S.O.B." Edwards takes his best shot with a "scathing expose of the behind-the-scenes tactics of some of Hollywood's power-crazed bosses."

The film will mark a comeback for Julie — what a way to come back.

And to think, it was only last December that Julie appeared as the sweet — and clothed — Maria in the "Sound of Music" on TV.

JACK MARTIN reporting. . .

Just to exploit Karen's name and her story."

Meanwhile, Howard Kohn and Rolling Stone are proceeding with their version of the story as

KI[illegible]

[illegible]RS: LENNY COWLES, MARK DUFFY, PAUL STANLEY

[illegible]S. - THE GENERAL STAGE FLOOR PLAN

[illegible]D TO: ROCK STEADY INC. 645 MADISON AVE. N.Y.C.

[illegible] JAN. 26TH 1979 SCALE: 1/4" - 1'0"

Fiery spectacular turns on teens

Kiss leaves smouldering battlefield

Kiss bassist Gene Simmons strikes a familiar pose at the Forum

By MATT RADE

It wasn't real blood bassist Gene Simmons spat across the stage projecting him from last night's Forum audience. You could see the metal wires before he took off on his flight to a platform near the hockey rink's ceiling. Yet Kiss created enough real illusions to keep their youthful army's heads and ears ringing for weeks to come.

In an age of rock as product Kiss is heading a dynasty with non-stop gimmickry, costuming so elborately splendiferous it wouldn't be out of place on a Shakespearean stage and with the mind-numbing, simple but very insistent heavy-metal attack, the very sound that's taking over the charts and overdom turntables as we slide into the 80s.

The package came to life with the four characters of Kiss emerging from below their million-dollar circular stage, music-box style amid billows of smoke avidly shaded by the pastel-hued light pulsing in time with the music from the overhead system of fixtures.

A few explosions, a bit of best from the flashpots (you could feel the warmth more than 100 feet away) and Kiss was pumping out Move On, making it obvious that for their return tour the New York quartet has put together an almost perfectly staged show, fiendishly calculated to enlist more recruits for the growing Kiss Army. (The quartet hasn't toured for nearly two years but as members have released solo albums and made a film *Attack Of The Phantoms*.)

There are big bucks to be made in rock these days and Kiss is turning over their share by catering to the pre-teen yearning for ghoulish fantasy, loud music with a huge beat and for good old-fashioned fireworks.

The faithful legions packed the Forum last night, many costumed and made up as one of the sci-fi comic strip superheroes of Kiss, ready to be thrilled and to buy T-shirts, caps, lapel buttons and other rock consumer paraphanelia. They shouted WE WANT KISS, WE WANT KISS before the show and in between the two encores, with a touch of mindless mass hysteria that was vaguely disturbing.

The real Kiss Army are the two or three dozen crew members who work throughout the show almost as hard as the four cartoons up there on stage. Hidden inside the wooden barrier in front of the stage or underneath, they scurry back and forth fetching towels, replacement guitars and/or drumsticks for the stars, making sure the wires and the pulleys are in place for the various tricks.

Major battles in some of the recent small wars probably required simpler logistics than last night's flery spectacular. When it ended some 80 minutes later the Forum, filled with smoke from all manner of explosives going off throughout the show, resembled a smouldering battlefield, but the evening's only casualties the youngest recruits, unable to stay awake so late.

Among the more effective thrills was Ace Frehley shooting sparks and confetti from his guitar and Simmons' flight to a small platform from which he sang, his top locks brushing the Forum ceiling. The foursome has lizard didn't do much dancing up there and you could almost see him grow pale with fear underneath the thick pancake makeup.

Simmons wagged his tongue and he he spat blood-red paint (maybe it was cranberry syrup) but the trademark screaming schtick has been dropped from the current Kiss tour because so many fans would need post-show treatments for nasty burns on the lips as a result of attempts to duplicate it.

Kiss dominates its legions with the gimmickry and the heavy-metal thud. An orgy of special effects set to music that at the end does add up to some sort ofa uniquely crass and all-American mass culture artidact. The quartet overwhelms its audience, but they also expend much effort and imagination to entertain it which is a lot more than could be said for last night's opening act New England.

The Boston-area quintet whose single *Don't Ever Wanna Lose You* is zooming up the charts came off like a thinking kid's Kiss — just as numbingly loud but without the makeup and manuvered of latter progressive pretensions. New England guitarist John Fannon, for example, performed the same type of inhibited neo-Hendrix guitar solo as Kiss' Frehley did later.

The audience last night was the usual unpronounceable lot and recalled New England for an encore, a standing ovation which provoked another outburst straight out of the hospital nurtarar's book of cliches.

By inventing themselves, Kiss are at least their own cliche, one that's successful and funny enough to make the oldest people loath at the mouth with misplaced rage.

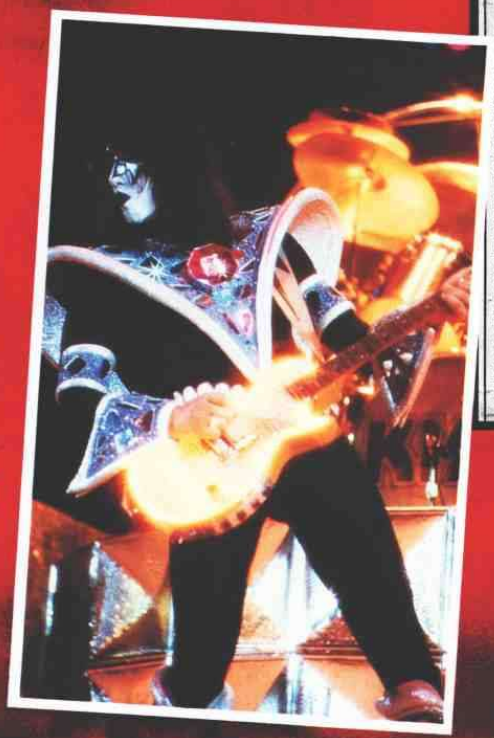
Before last night's encore members of the Montreal chapter of the Marxist-Leninists were distributing a three-page manifesto outside the Forum accusing Kiss of "fascism and white racism" and other crimes against the children of the proletariat. A notion at once bizarre and silly enough to launch a plot for the inevitable sequel to the Attack Of *The Phantoms*.

GENE $IMMONS
CAN HAVE ANYTHING HE WANTS...
HE HAS CHOSEN SUNN.

"There were times when Peter would be late getting to the airport. One time George Sewitt and I said to Peter, 'You're gonna make this plane!' So he left his pajamas on and we carried his big pillows and put him on the plane like that."

— John Harte

"WHILE WE WERE IN MILAN, ITALY, WE LEARNED THAT THERE IS NO RIGHT TO PUBLIC ASSEMBLY AS WE KNOW IT, AND THAT ANY MAJOR GATHERING, WHETHER IT BE A PLAY OR A CONCERT, CAN BECOME A POLITICAL FORUM. AT ONE OF OUR SHOWS, WE WOUND UP HAVING FASCIST SKIN HEADS AND MEMBERS OF THE SOCIALIST RED BRIGADE. SO THESE TWO FACTIONS WERE IN THE SAME PLACE AT THE SAME TIME, AND THEY GOT INTO A BIG MELEE - AND THE BAND'S SECURITY CREW HAD TO GET INVOLVED. THEY WERE THROWING ROCKS AT EACH OTHER, AND A FEW TIMES THEY CAME VERY CLOSE TO HITTING THE BAND MEMBERS ON STAGE. EVENTUALLY IT GOT SO BAD THAT WE TOOK THE BAND MEMBERS OFF THE STAGE AND HID THEM IN THE DRESSING ROOM. WE WOUND UP CONTINUING THE SHOW, BUT IT WAS A WILD, NERVOUS NIGHT."
- JOHN HARTE



BACCHANALIAN

KISS

BOMBAST

FROM PAGE 25

QUOTES (3)

QUOTES (4)

16 MAGAZINE
DUKES! KISS! Behind The Scenes!
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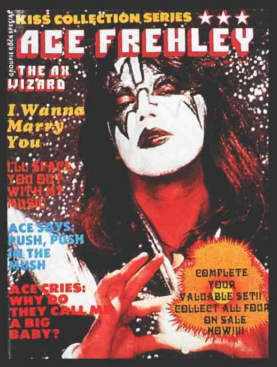
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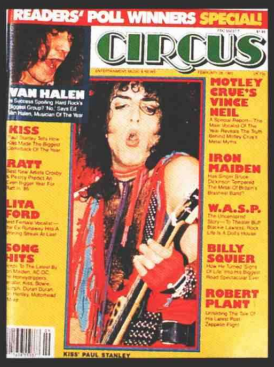
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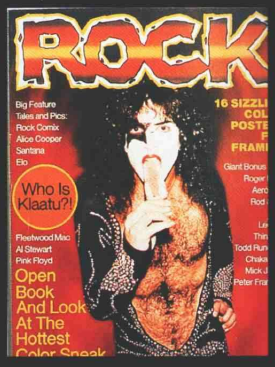
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Big Feature Tales and Pics: Rock Comix Alice Cooper Santana Elo
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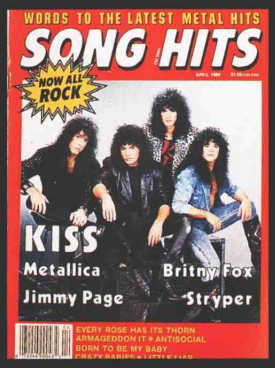
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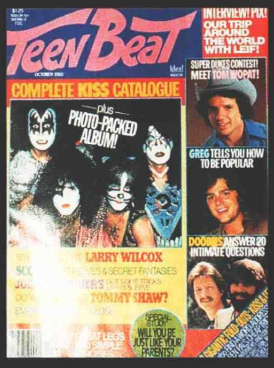
SONG HITS
NOW ALL ROCK
KISS
Metallica
Britny Fox
Jimmy Page
Stryper
EVERY ROSE HAS ITS THORN
ARMAGEDDON IT
ANTISOCIAL
BORN TO BE MY BABY
CRAZY BABIES

16
KISS KRACK-UP!
Are They Really Breaking Up?
KONTEST WINNERS - ARE YOU ONE
GENE'S LIFE STORY
PULSATIN' PAUL CENTERFOLD!
YOUR PERFECT PURPLE PASSION!
FLASH! PETER CRISS LEAVES KISS!
MATT DILLON
CHEAP TRICK
JOHN "BO" SCHNEIDER
LOOK WHO'S IN COLOR!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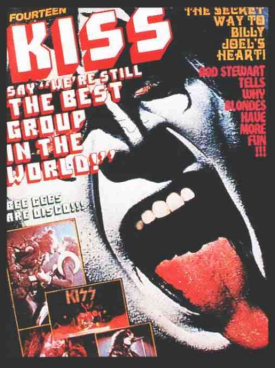
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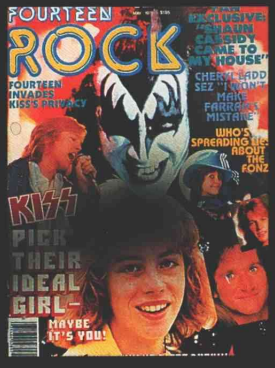
KISS
THE SECRET WAY TO BILLY JOEL'S HEART!
ROD STEWART TELLS WHY BLONDES HAVE MORE FUN!!!
THEY'RE STILL THE BEST GROUP IN THE WORLD!!!
ACE DOES ARE BACK!!!
KISS7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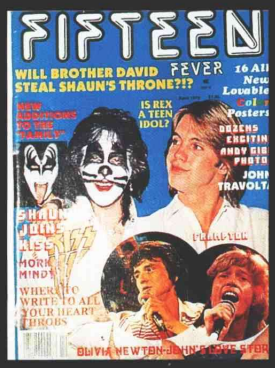
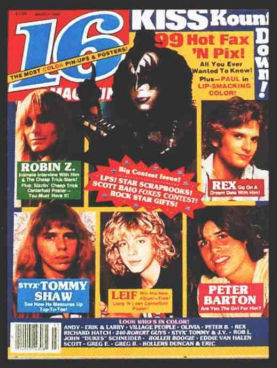
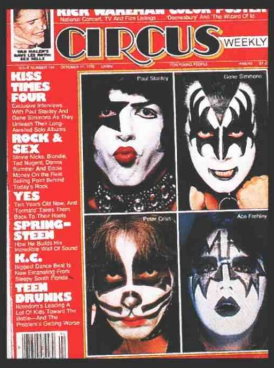
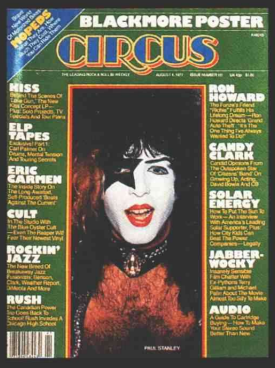
ROCK
EXCLUSIVE
FOURTEEN INVADES KISS'S PRIVACY
CHERIE CURRIE SEZ "KISS" MARK FARRAR'S MISTAKE
WHO'S SPREADING HIS ABOUT THE FONZ
KISS PICK THEIR IDEAL GIRL–
MAYBE IT'S YOU!


FIFTEEN
WILL BROTHER DAVID STEAL SHAUN'S THRONE?!?
15 REX A TEEN IDOL?
OLIVIA NEWTON-JOHN FACES STOR


16
KISS Koun
99 Hot Fax 'N Pix!
All You Ever Wanted To Know!
Plus–PAUL in LIP-SMACKING COLOR!
ROBIN Z.
REX
STYX' TOMMY SHAW
LEIF
PETER BARTON
LOOK WHO'S IN COLOR!


CIRCUS WEEKLY
KISS TIMES FOUR
ROCK & SEX
YES
SPRINGSTEEN
K.C.
TEEN DRUNKS
Paul Stanley
Gene Simmons
Peter Criss
Ace Frehley

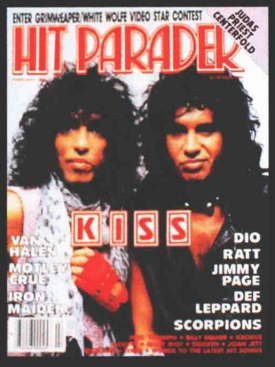

BLACKMORE POSTER
CIRCUS
KISS
ELP TAPES
ERIC CARMEN
CULT
ROCKIN' JAZZ
RUSH
RON HOWARD
CANDY CLARK
SOLAR ENERGY
JABBERWOCKY
AUDIO
PAUL STANLEY

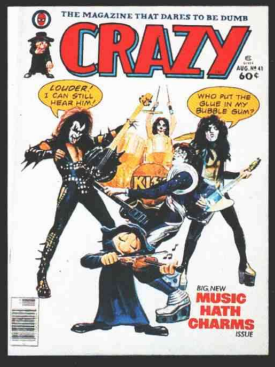
16 MAGAZINE
JOHN!
HER LONELY NIGHTS!
KISS! KOSTUMES KONTEST!
LEIF! AN INTIMATE INTERVIEW!
ANDY
JIMMY Mc
SCOTT
GREG BRADFORD
STYX' TOMMY
CHEAP TRICK
REX & VILLAGE PEOPLE

16 MAGAZINE
KISS
GENE! INSIDE & OUT!
Find Out What Makes Him Tick!
Plus EYE-POPPIN' KOLOR CENTERFOLD!
REX
PETER BARTON
LEIF
JOHN & TOM
ROLLERS
ERIK
SCOTT
GREG EVIGAN

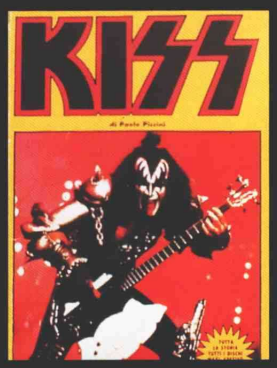
SONG HITS
MAGAZINE
JANUARY 1980
KISS
THE KINKS
DIANA ROSS
THE EARL SCRUGGS REVUE
WORDS TO OVER 80 HIT SONGS
POP
COUNTRY

16 MAGAZINE
The Komplete KISS!
KNOW THEM INCH-BY-INCH!
SUPERFIC COLOR CENTERFOLD–YOUR KISS POSTER!!
STYX
JIMMY Mc
LEIF
CHEAP TRICK
ERIK
REX
JOHN
EYE-CATCHIN' COLOR! BIKER OF HAZZARD

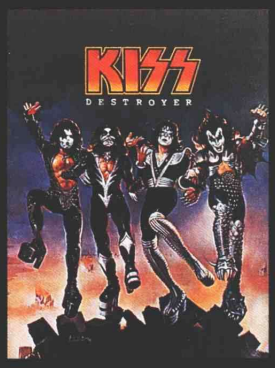

ENTER GRIMREAPER/WHITE WOLF VIDEO STAR CONTEST
HIT PARADER
KISS
VAN HALEN
MOTLEY CRUE
IRON MAIDEN
DIO
RATT
JIMMY PAGE
DEF LEPPARD
SCORPIONS
BIG NEW MUSIC HATH CHARMS ISSUE


THE MAGAZINE THAT DARES TO BE DUMB
CRAZY
LOUDER! I CAN STILL HEAR HIM!
WHO PUT THE BLUE IN MY BUBBLE GUM?
KISS
BIG NEW MUSIC HATH CHARMS ISSUE

FACES
2 GIANT POSTERS INSIDE!
ROCKS
KISS
How Paul & Gene rate their fans
SCORPIONS
Rockin' All Over The World!
RATT
DIO
DIRE STRAITS
KINKS
TAXXI

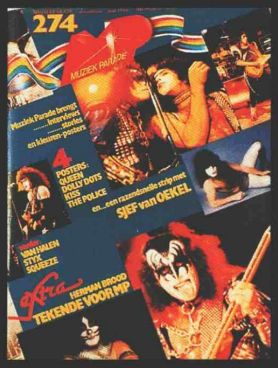

KISS
4 Peels Pictures

16
KISS RUMORS!
Peter To Quit?
Gene To Marry?
What Does Their Name REALLY Mean?
All The Truth–Once And For All!
ROLLERS
SCOTT
JOHN & TOM
VILLAGE PEOPLE
LEIF
ANDY
16 IS YOUR MAGAZINE!

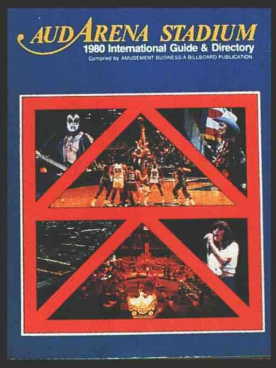

KISS
DESTROYER

GROOVES
Presents
KISS
FREE GIANT 2 x 3 COLOR POSTER
Their Climb To The Top
Candid Shots Of Kiss Orgy
Over 150 Dazzling Photos
Juicy Personal Secrets Revealed
32 Dyna Color Pages

16 MAGAZINE PRESENTS
RockLine!
KISS
BARRY MANILOW
STYX
LEIF GARRETT
BEE GEES
VAN HALEN
CHEAP TRICK
DEBORAH HARRY


274
MUZIEK PAUZE
4 POSTERS: QUEEN, BILLY IDOL, KISS, THE POLICE
SJEF van OEKEL
HERMAN BROOD
TEKENDE VOOR MP

16 MAGAZINE
KISS Confess
They Lay It On The Li
LEIF Up-Close!
Just The Way He Is!
ANDY
ROLLERS
SHAUN
SCOTT
ERIK
CONTESTS! GIVEAWAYS! NEW GUYS!
PAUL TEMPTIN' CENTERFOLD!


AUDARENA STADIUM
1980 International Guide & Directory

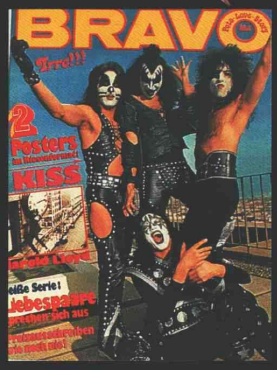
BAM
ALWAYS FREE
BAY AREA MUSIC MAGAZINE
Metal Special
KISS Gets Respect ...And That's A Good Thing?

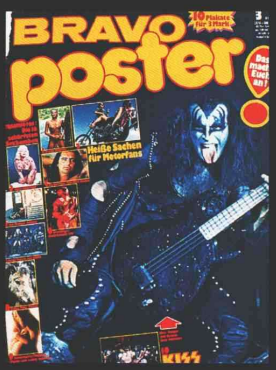
BEAT INSTRUMENTAL
Sept 1978 40p
WIN £1000 WORTH OF GROUP GEAR
KISS
Buying an amplifier
EFFECTS SURVEY
INSTRUMENT REVIEWS
THE ENID
Ibanez effects
Kimbara guitars
Guitar pick-ups
Ludwig drums

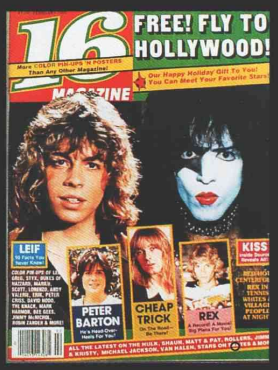
BEST
POSTERS: ZZ TOP/SCORPIONS
LE RETOUR DU KISS
interviews TOM WAITS

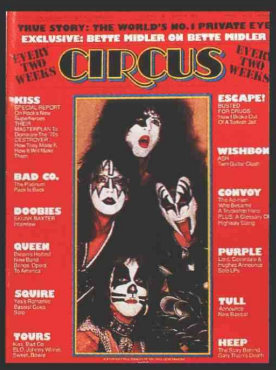
BRAVO
NEW
Jugend-Scheiss:
Wenn Alkohol zur Droge wird
Auto-Crash:
Laßt Euch das nicht entgehen:
KISS
Sexy-Album mit Mini-Poster

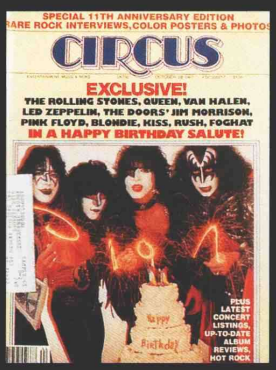
BRAVO
2 SUPER-POSTER
Aufklärung! Warum ich für Euch die erste!
Im BRAVO-Schaufenster: Susan Dey
KISS
Dufte Rock-Poster. Muß man haben!
SWEET
Rissig für die Wand. Bleiben sie zusammen?
CHRIS und sein bester Freund


BRAVO
2 Posters
KISS


BRAVO poster
Heiße Sachen für Herzerfans
KISS


16 MAGAZINE
FREE! FLY TO HOLLYWOOD!
Our Happy Holiday Gift To You!
You Can Meet Your Favorite Stars
LEIF
PETER BARTON
CHEAP TRICK
REX
KISS


TRUE STORY: THE WORLD'S NO. 1 PRIVATE EYE
EXCLUSIVE: BETTE MIDLER ON BETTE MIDLER
CIRCUS
KISS
BAD CO.
BOOBIES
QUEEN
SQUIRE
TOURS
ESCAPE!
WISHBON
CONVOY
PURPLE
TULL
HEEP


SPECIAL 11TH ANNIVERSARY EDITION
RARE ROCK INTERVIEWS, COLOR POSTERS & PHOTOS
CIRCUS
EXCLUSIVE!
THE ROLLING STONES, QUEEN, VAN HALEN, LED ZEPPELIN, THE DOORS' JIM MORRISON, PINK FLOYD, BLONDIE, KISS, RUSH, FOGHAT
IN A HAPPY BIRTHDAY SALUTE!
PLUS LATEST CONCERT LISTINGS, UP-TO-DATE ALBUM REVIEWS, HOT ROCK

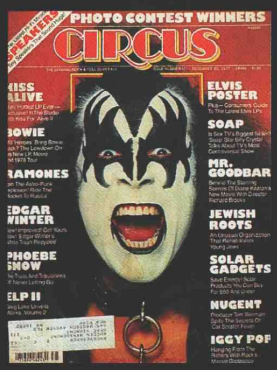
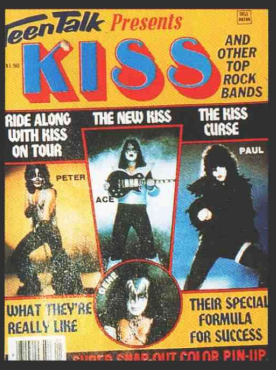
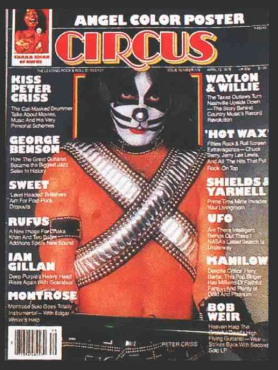


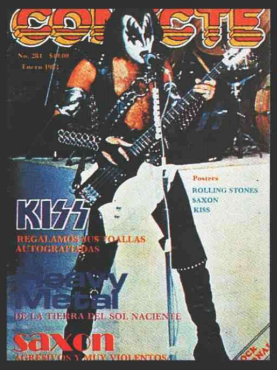
PHOTO CONTEST WINNERS
CIRCUS
KISS ALIVE
BOWIE
RAMONES
EDGAR WINTER
PHOEBE SNOW
ELP II
ELVIS POSTER
SOAP
MR. GOODBAR
JEWISH ROOTS
SOLAR GADGETS
NUGENT
IGGY POP

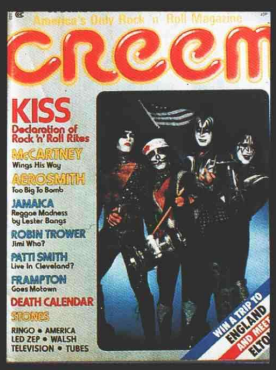

TeenTalk Presents
KISS AND OTHER TOP ROCK BANDS
RIDE ALONG WITH KISS ON TOUR
THE NEW KISS
THE KISS CURSE
WHAT THEY'RE REALLY LIKE
THEIR SPECIAL FORMULA FOR SUCCESS

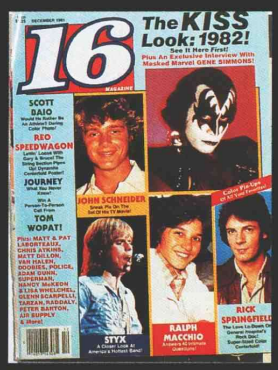

ANGEL COLOR POSTER
CIRCUS
KISS
PETER CRISS
GEORGE BENSON
SWEET
RUFUS
IAN GILLAN
MONTROSE
WAYLON & WILLIE
'HOT WAX'
SHIELDS & YARNELL
UFO
MANILOW
BOB WEIR

16 MAGAZINE
KISS Giveaway!
Ace's Life Story!
TOM WOPAT
VILLAGE PEOPLE
SCOTT
MATT

KISS COLLECTION SERIES
GENE SIMMONS
THE CRAZY GUITARIST
EXCLUSIVE: HOW TO GET A DATE WITH GENE
GENE'S TONGUE TELLS ALL!
THE MONSTER WHO'S REALLY A PUSSYCAT
PORTRAIT IN COURAGE: HOW GENE WON HIS GREATEST BATTLE
THE WHO: STILL GOING STRONG AND STANDING
COMPLETE YOUR VALUABLE SET! COLLECT ALL CO ON SALE NOW!!!

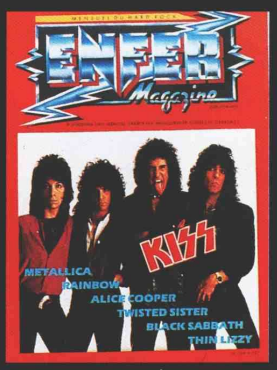

KISS
Posters
ROLLING STONES
SAXON
KISS
REGALAMOS: COALLAS AUTOGRAFEADAS
Heavy Metal
DE LA TIERRA DEL SOL NACIENTE
SAXON


America's Only Rock 'n' Roll Magazine
CREEM
KISS
Declaration of Rock 'n' Roll Rites
McCARTNEY
Wings His Way
AEROSMITH
Too Big To Bomb
JAMAICA
Reggae Madness by Lester Bangs
ROBIN TROWER
Rim What?
PATTI SMITH
Live In Cleveland?
FRAMPTON
Goes Motown
DEATH CALENDAR
STONES
RINGO • AMERICA
LED ZEP • WALSH
TELEVISION • TUBES
WIN A TRIP TO ENGLAND AND MEET ELTON

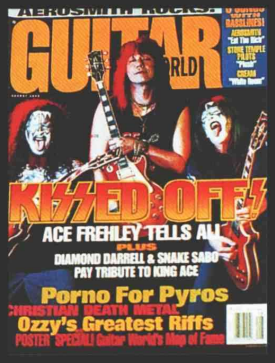

16 MAGAZINE
The KISS Look: 1982!
See It Here First!
Plus An Exclusive Interview With Masked Marvel GENE SIMMONS!
SCOTT BAIO
REO SPEEDWAGON
JOHN SCHNEIDER
TOM WOPAT
JOURNEY
STYX
RALPH MACCHIO
RICK SPRINGFIELD

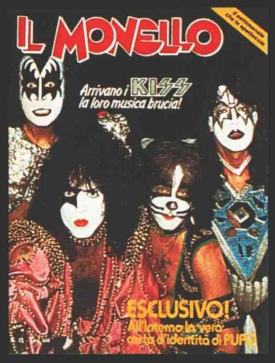
BEATLES • HEART • GREGG ALLMAN • P-FUNK • TED NUGENT
America's Only Rock 'n' Roll Magazine
CREEM
THE HALL & OATES TAPES
BAD COMPANY
SOUTHSIDE JOHNNY
ALICE COOPER
MICK JAGGER
JOE PERRY
KISS

16 MAGAZINE
KISS 'Round The Clock!
Every Minute Of The Concert Day!
REX Intimate Interview!
LEIF
JIMMY
ANDY
VILLAGE PEOPLE ON TV!
SCOTT
It's New Feature! This Month— Beauty Make-Over!

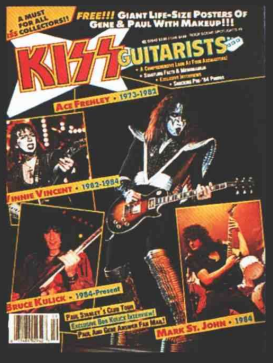

ENER Magazine
KISS
METALLICA
RAINBOW
ALICE COOPER
TWISTED SISTER
BLACK SABBATH
THIN LIZZY

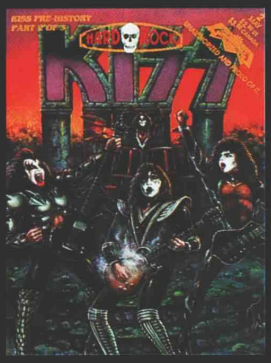
DEF LEPPARD HYSTERIA HITS AGAIN
FACES ROCK
KISS
Paul Stanley gives us a piece of his mind!
2 COLOR PULL-OUTS: DAVID COVERDALE & MOTLEY CRUE
Plus Special Interviews:
AEROSMITH • ANTHRAX • BON JOVI • TESLA
ACE FREHLEY • MOTLEY CRUE • THE CULT
MARILLION • AUDIOGRAPH • U2
GRIM REAPER • PRETTY MAIDS


AEROSMITH QUIREA
GUITAR WORLD
KISSED OFF!
ACE FREHLEY TELLS ALL
PLUS
DIAMOND DARRELL & SNAKE SABO
PAY TRIBUTE TO KING ACE
Porno For Pyros
CHRISTIAN DEATH METAL
Ozzy's Greatest Riffs
POSTER SPECIAL! Guitar World's Hall of Fame

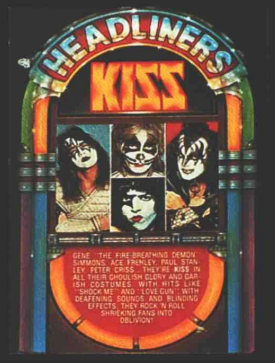

IL MONELLO
Arrivano i KISS
la loro musica brucia!
ESCLUSIVO!
All'inferno la vera
carta d'identità di FURY

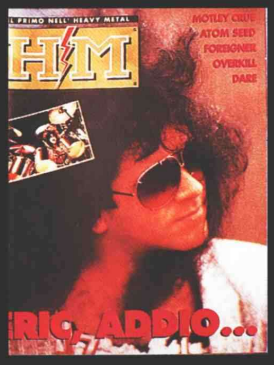
GROOVES
KISS
Punk, Disco, Bootleg Shirts, Record Reviews
SECRET KISS INTERVIEWS— REVEALED TO GROOVES EXCLUSIVELY!
THE ONLY EXCLUSIVE, AUTHORIZED BACK-TO-SCHOOL KISS CALENDAR!


A MUST FOR ALL COLLECTORS!
FREE!!! GIANT LIFE-SIZE POSTERS OF GENE & PAUL WITH MAKEUP!!!
KISS GUITARISTS
ACE FREHLEY • 1973-1982
JAMES KULICK • 1984/Present
MARK ST. JOHN • 1984

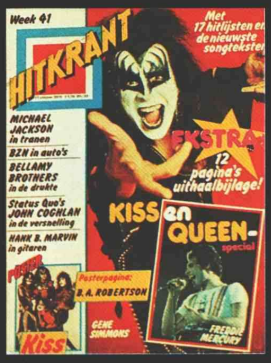

KISS PRE-HISTORY PART TWO
HARD ROCK
KISS

Hard Rock
KISS
TO GIVE 5 BILLION DOLLARS TO THEIR FANS!!
ERIC CLAPTON: GOD OR GONER?
EXCLUSIVE: A HARD LOOK AT ROCK'S CHANGING FACE
BRAND NEW REGULAR FEATURES
HOT NEWS FROM THE NEW YORK SCENE...
HEART HARD ROCK HONEYS KEEP IT RAW
HOW EARTH SIMON TURNS SHY SEXINESS INTO BIG BUCKS


HEADLINERS
KISS
GENE THE FIRE-BREATHING DEMON SIMMONS, ACE FREHLEY, PAUL STANLEY, PETER CRISS... THEY'RE KISS IN ALL THEIR GHOULISH GLORY AND GARISH COSTUMES. WITH HITS LIKE ROCK ME AND I LOVE IT, WITH DEAFENING SOUNDS AND BLINDING EFFECTS, THEY ROCK 'N ROLL SHRIEKING FANS INTO OBLIVION


IL PRIMO NELL' HEAVY METAL
HM
MOTLEY CRUE
ATOM SEED
FORBIDDEN
OVERKILL
DARE
RIO ADDIO...

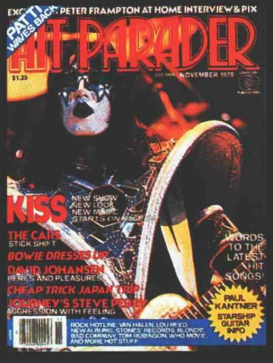
HM
IL PRIMO nel HEAVY Metal
KISS
GENE SIMMONS IN ESCLUSIVA!
METALLICA
DEEP PURPLE
R.J. DIO
SACRILEGE
RAGE
FASTER PUSSYCAT


Week 41
HITKRANT
Met 17 hitlijsten en de nieuwste songteksten
MICHAEL JACKSON in tranen
BZN in auto's
BELLAMY BROTHERS in de drukte
Status Quo's JOHN COGHLAN in de verzselling
HANK B. MARVIN in gitaren
EKSTRA
12 pagina's uithaalbijlage!
KISS en QUEEN- special
Posterpagina: B.A. ROBERTSON
GENE SIMMONS
FREDDIE MERCURY
Kiss

HIT PARADE
KISS
QUEEN
ROBERT PLANT
BAD COMPANY
BILL WYMAN
DAVID BOWIE
RON WOOD
WORDS TO THE LATEST HIT SONGS!
GRAND FUNK CENTERFOLD

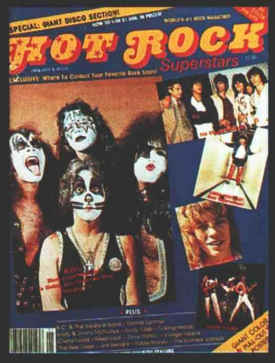
HIT PARADE
PETER FRAMPTON
STARSHIP
BLUE OYSTER CULT
LINDA RONSTADT
THIN LIZZY
NEIL YOUNG
LOU REED
KISS
THE BEST OR THE WORST?

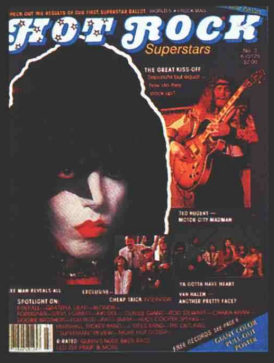
SPECIAL KISS REPORT PAGE 7
HIT PARADER
$1.25 JUNE 1979
PAUL STANLEY
BOSTON
PINK FLOYD
YES
FLEETWOOD MAC
CHICAGO
BOOMTOWN RATS
LIVINGSTON TAYLOR
LENNY KAYE
JIM MORRISON REDUX
ARE ROCK STARS LYING ABOUT THEIR AGES?
FOREIGNER GUITARS & AMPS


EXCLUSIVE: PETER FRAMPTON AT HOME INTERVIEW & PIX
HIT PARADER
NOVEMBER 1979
KISS
BOWIE DRESSES UP
DAVID JOHANSEN
CHEAP TRICK JAPAN TOUR
JOHNNY'S STEVE
PAUL KANTNER STARSHIP GUITAR INFO

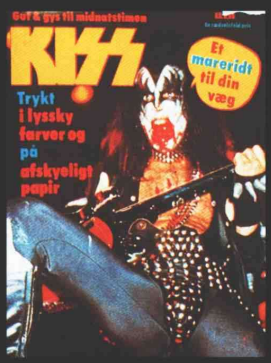
HIT PARADER
KISS
Dio
WASP
Motley Crue
Def Leppard
Sammy Hagar
Whitesnake
Led Zeppelin
Metallica
Dokken
Aerosmith
THE ULTIMATE ROCK CONTEST

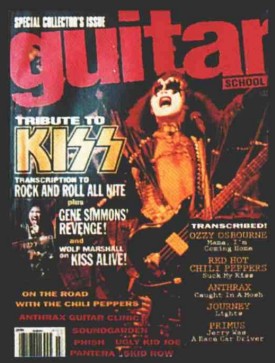
Week 29
HITKRANT
300 lezers naar première 'CAN'T STOP THE MUSIC'
PAUL STANLEY'S levensverhaa
Posterpagina: BONNIE ST. CLAIRE
Zomerspelen: Champagne in de bocht!
In kleur: ABBA
QUEEN en
FLEETWOOD MAC


SPECIAL: GIANT DISCO SECTION!
HOT ROCK
Superstars


HOT ROCK
Superstars
THE GREAT KISS-OFF

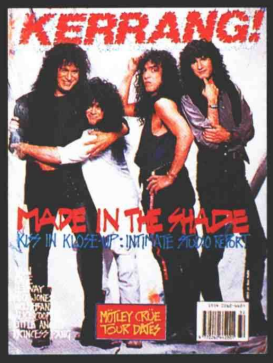
ROCK AWARDS
IS THERE A CONTRACT OUT TO KILL
KISS
MEAT LOAF'S DREADFUL DIET
PRETTY FIGHTER GILLIAN TOOK KID TO CLEANERS
KISS

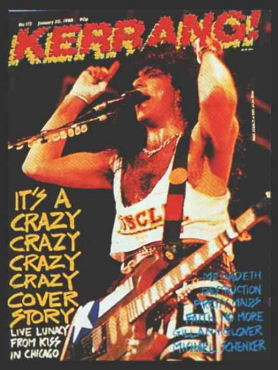

Gef & gys til midnatstimen
KISS
Et mareridt til din væg
Trykt i lyssky farver og på afskyeligt papir


SPECIAL COLLECTOR'S ISSUE
guitar SCHOOL
TRIBUTE TO KISS
TRANSCRIPTION TO ROCK AND ROLL ALL NITE
plus GENE SIMMONS' REVENGE!
and WOLF MARSHALL on KISS ALIVE!
TRANSCRIBED!
OZZY OSBOURNE
RED HOT CHILI PEPPERS
ANTHRAX
JOURNEY
PRIMUS
ON THE ROAD WITH THE CHILI PEPPERS
ANTHRAX GUITAR CLINIC
SOUNDGARDEN
PHISH
UGLY KID JOE
PANTERA
SKID ROW

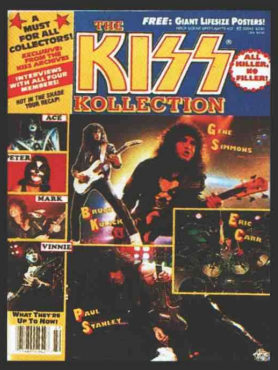
POSTER
KISS

JOE
HOE KISS EERSTE MANNS OVERGEEFDE
Priscilla contra Dee Dee Presley
Village People Vierde feest
SKAFISH De lelijkste zanger ter wereld!
Met 6 stickers!
Hard & Heavy GIRLSCHOOL
Nieuwe serie
Thuis bij de superstars van 'DALLAS'
POSTERS GRAHAM PARKER KERMIT


KERRANG!
MADE IN THE SHADE
KISS IN KOOLSHIP · INTIMATE STUDIO NEWS
MOTLEY CRUE TOUR DATES


KERRANG!
IT'S A CRAZY CRAZY CRAZY CRAZY COVER STORY
LIVE LUNACY FROM KISS IN CHICAGO

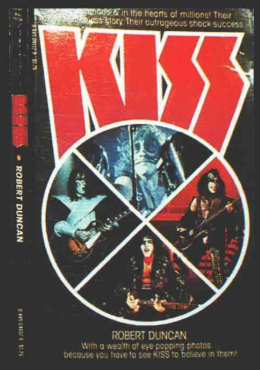
16 MAGAZINE
KISS PIX!
THE WAY THEY WERE!
ROLLERS
ANDY
SHAUN
LEIF
COLOR! GENE & VIRGIN CENTERFOLD POSTERS!

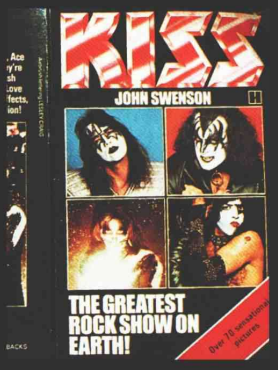

A MUST FOR ALL COLLECTORS!
FREE! GIANT LIFESIZE POSTERS!
THE KISS KOLLECTION

THE OFFICIAL
KISS POSTER BOOK
8 GIANT FOLD-OUT POSTERS!
Plus A COLORFUL, ACTION-PACKED KISS SCRAPBOOK!

kiss special
KISS
FAN EXCLUSIVE: MY WILD NIGHT WITH KISS
BEHIND-THE-SCENES SPECIAL: HOW KISS MET THEIR MANAGER, BILL AUCOIN
THE REAL STORY: HOW KISS MET

A Fabulous Words and Pictures Extravaganza
KISS
OVER THE WORLD IN AUSTRALIA EXPLODES ON FILM HISTORY KISSCOGRAPHY
KISS BONUS POSTER INSIDE


KISS
ROBERT DUNCAN
With a wealth of eye popping photos because you have to see KISS to believe in them!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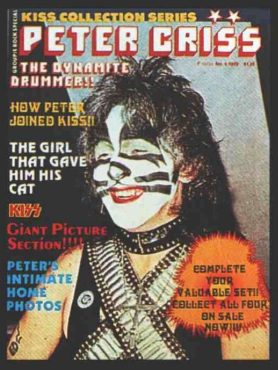
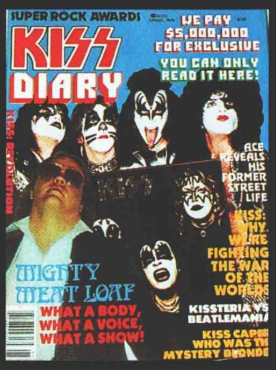
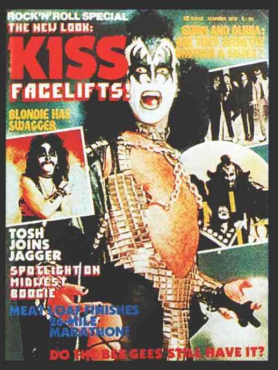
JOHN SWENSON
THE GREATEST ROCK SHOW ON EARTH!

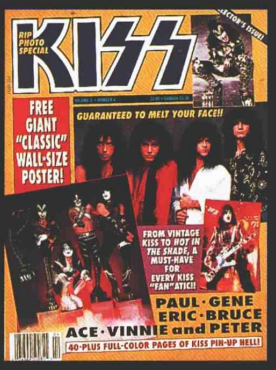
KISS COLLECTION SERIES
PAUL STANLEY
THE GUITAR WIZARD!!
HIS INTIMATE LOVE-LIFE!!
THE MAGIC OF HIS BURNIN' GUITAR!!
PAUL'S TRAGIC SECRET!
Plus: Giant, Never Before Seen Photo Special!
COMPLETE YOUR VALUABLE SET!! COLLECT ALL FOUR ON SALE NOW!!!


KISS COLLECTION SERIES
PETER CRISS
THE DYNAMITE DRUMMER!!
HOW PETER JOINED KISS!!
THE GIRL THAT GAVE HIM HIS CAT
KISS
GIANT PICTURE SECTION!!!
PETER'S INTIMATE HOME PHOTOS
COMPLETE YOUR VALUABLE SET!! COLLECT ALL FOUR ON SALE NOW!!!

'81
KISS
DIARY


SUPER ROCK AWARD!
KISS DIARY
WE PAY $5,000,000 FOR EXCLUSIVE
YOU CAN ONLY READ IT HERE!
ACE REVEALS HIS FORMER STREET LIFE
MIGHTY MEAT LOAF
WHAT A BODY, WHAT A VOICE, WHAT A SHOW!


ROCK 'N' ROLL SPECIAL
THE NEW LOOK:
KISS FACELIFTS!
BLONDIE HAS A DAGGER
TOSH JOINS JAGGER
SPOTLIGHT ON MIDGEY, BOBBIE
DO THE BEE GEES' STARS HAVE IT?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FREE GIANT "CLASSIC" WALL-SIZE POSTER!
GUARANTEED TO MELT YOUR FACE!!!
FROM VINTAGE KISS TO HOT IN THE SHADE, A MUST-HAVE FOR EVERY KISS "FAN-ATIC!!
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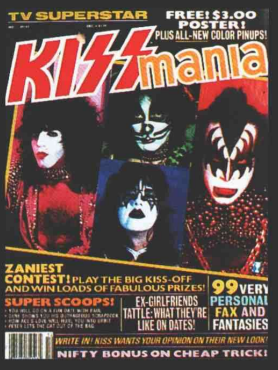
40-PLUS FULL-COLOR PAGES OF KISS PIN-UP HELL!

8 GIANT PULL-OUTS! RARE KLASSIC KISS PHOTOS
KISS
A TRIBUTE TO KISS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FREE! $3.00 POSTER! PLUS ALL-NEW COLOR PINUPS!
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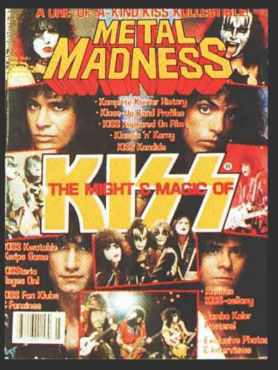
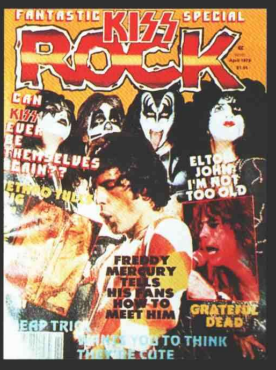
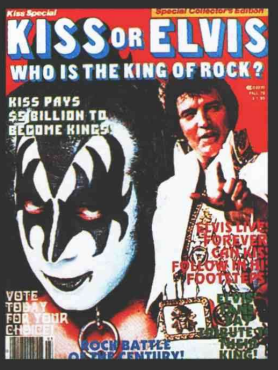
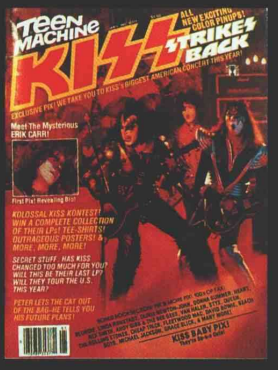
ZANIEST CONTEST! PLAY THE BIG KISS-OFF AND WIN LOADS OF FABULOUS PRIZES!
SUPER SCOOPS!
EX-GIRLFRIENDS TATTLE: WHAT THEY'RE LIKE ON DATES!
99 VERY PERSONAL FAX AND FANTASIES
WRITE IN! KISS WANTS YOUR OPINION ON THEIR NEW LOOK!
NIFTY BONUS ON CHEAP TRICK!

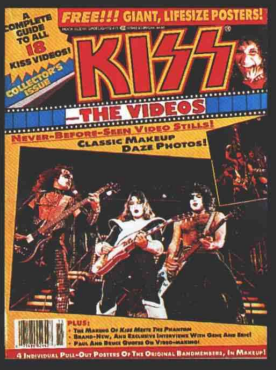
Rocky
Das Freizeit Magazin
POSTER


A ONE-OF-A-KIND KISS KOLLECTION
METAL MADNESS
THE MIGHT & MAGIC OF KISS


FANTASTIC KISS SPECIAL
ROCK
ELTON JOHN IS NOT TOO OLD
FREDDY MERCURY TELLS HIS FANS HOW TO MEET HIM
GRATEFUL DEAD


Kiss Special
KISS OR ELVIS
WHO IS THE KING OF ROCK?
KISS PAYS $5 BILLION TO BECOME KINGS!
VOTE TODAY FOR YOUR CHOICE!
ROCK BATTLE OF THE CENTURY!


Teen Machine
KISS 'TRIKES BACK
Meet The Mysterious ERIK CARR!
KISS BABY PIX!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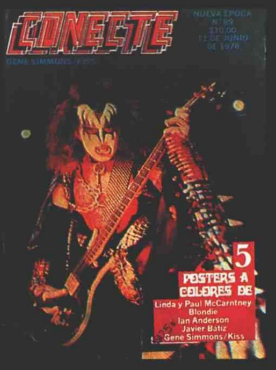
KISS
THE VIDEOS
NEVER-BEFORE-SEEN VIDEO STILLS!
CLASSIC MAKEUP DAZE PHOTOS!

LED ZEPPELIN
VERSUS
KISS
WE LOVE KISS!! WE LOVE LED ZEP!! CAST YOUR VOTE NOW!!
GENE SIMMONS DESTROYED ROCKET PLANT!
THE BATTLE OF THE CENTURY
WHICH IS GREATER: KISS OR LED ZEPPELIN??


CONECTE
5 POSTERS A COLORES DE
Linda y Paul McCartney
Blondie
Ian Anderson
Javier Batiz
Gene Simmons/Kiss

CONECTE
PAUL STANLEY/KISS
5 POSTERS A COLORES DE
BLONDIE
JOHN LENNON
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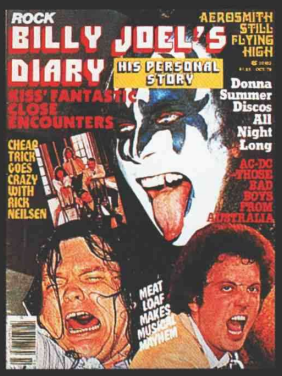
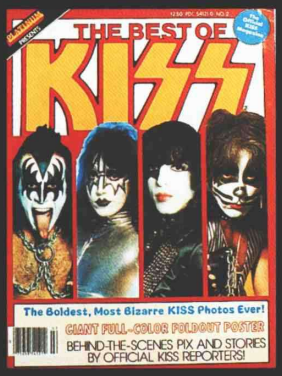
Forty pages of full-color comics. Plus never-before-published photos and features. Printed in real KISS blood.


ROCK
BILLY JOEL'S DIARY
HIS PERSONAL STORY
KISS' FANTASTIC CLOSE ENCOUNTERS
AEROSMITH STILL FLYING HIGH
Donna Summer Discos All Night Long
AC/DC
MEAT LOAF MAKES MUSIC ANTHEMIC


THE BEST OF KISS
The Boldest, Most Bizarre KISS Photos Ever!
GIANT FULL-COLOR FOLDOUT POSTER
BEHIND-THE-SCENES PIX AND STORIES BY OFFICIAL KISS REPORTERS!

Blondie... Caldera... Robin Trower's Producer
RECORD REVIEW
JAZZ
Interviews:
Weather Report
John Klemmer
Jean Luc-Ponty
Maynard Ferguson
Charles Mingus In Retrospect
CLASSICAL
The Elgar Renaissance On Record
New Audiophile Discs
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Plus: 10 Recent Releases Discussed
KISS
CINEMA
Quincy Jones Fly Ws.

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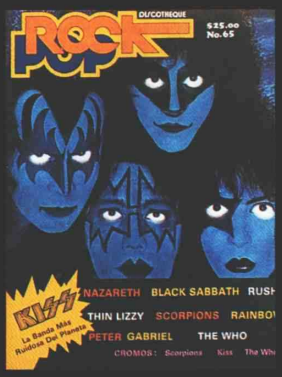
METALLICA • SKID ROW
GUNS N' ROSES • MR. BIG • L.A. GUNS • MALICE
PEARL JAM • TESTAMENT • SHOOTING GALLERY

ROCK MANIA
KOSMIC KISS
NEW ROCK SPECIAL:
The Clash Invade America!
Talking Heads '79
Sid Vicious- "They Made a Moron of You!"
TED NUGENT'S WEEKEND RAMPAGE!
CHEAP TRICK: THE PAST THEY WANT TO FORGET!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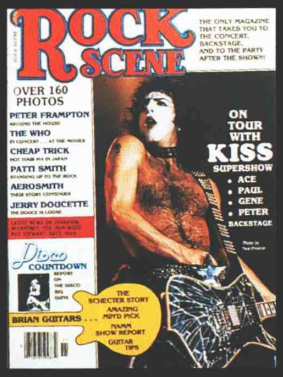
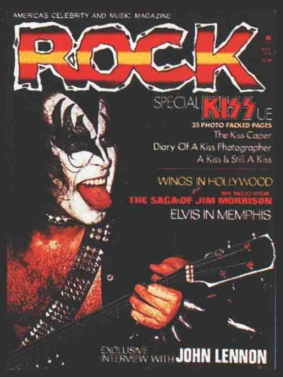
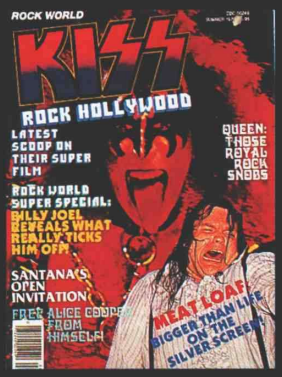
SCORPIONS
PETER GABRIEL
THE WHO

ROCK SCENE
KISS
STEELY DAN
BUDDY HOLLY
ALICE COOPER
STARSHIP
STONES
OVER 160 PHOTOS


ROCK SCENE
OVER 160 PHOTOS
PETER FRAMPTON
THE WHO
CHEAP TRICK
PATTI SMITH
AEROSMITH
JERRY DOUCETTE
ON TOUR WITH KISS
SUPERSHOW
• ACE
• PAUL
• GENE
• PETER
BACKSTAGE
BRIAN GUITARS

SCENE
KISS
BIGGER, BADDER, BETTER!
FREE
THE CULT
DEEP PURPLE ROCKS ON!

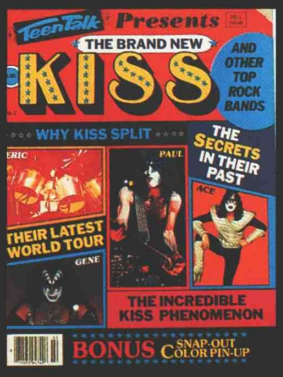

AMERICAS CELEBRITY AND MUSIC MAGAZINE
ROCK
SPECIAL KISS ISSUE
35 PHOTO PACKED PAGES
The Kiss Caper
Diary Of A Kiss Photographer
A Kiss Is Still A Kiss
WINGS IN HOLLYWOOD
THE SAGA OF JIM MORRISON
ELVIS IN MEMPHIS
EXCLUSIVE INTERVIEW WITH JOHN LENNON


ROCK WORLD
KISS
ROCK HOLLYWOOD
LATEST SCOOP ON THEIR SUPER FILM
QUEEN: THOSE REGAL ROCK SNOBS
ROCK WORLD SUPER SPECIAL: BILLY JOEL REVEALS WHAT REALLY TICKS HIM OFF!
SANTANA'S OPEN INVITATION
MEAT LOAF BIGGER THAN LIFE ON THE SILVER SCREEN

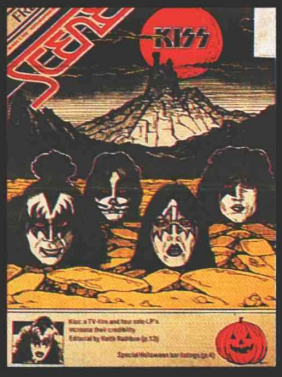
KISS
ROBERT DUNCAN
THE SAVOY KISS OF DEATH
KISS

MARVE FLEKSNES
DEEP PURPLE
ABBA
SWEET I SVERIGE
KISS
GENE SIMMONS
STATUS QUO IN NEW YORK

SUPER-
POSTER
GENE & PAUL
Paul Stanley Action
LEAR-ABBA JIMMY-DEBBI


TeenTalk Presents
THE BRAND NEW KISS
AND OTHER TOP ROCK BANDS
WHY KISS SPLIT
THE SECRETS IN THEIR PAST
THEIR LATEST WORLD TOUR
THE INCREDIBLE KISS PHENOMENON
BONUS SNAP-OUT COLOR PIN-UP

KISS
Special Poster Samlar Serie Del 5
Kiss in Action
Stort Reportage
KISS I SVERIGE OCH NORGE 1980

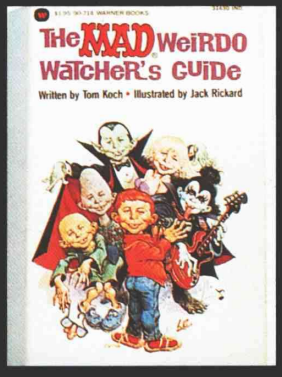

KISS

TV SUPERSTAR
KISS Fever
WHY THERE'S NO CURE
SUPER COLOR PIX GENE ACE PAUL PETER & MORE!
PAUL: WE'RE COMING TO YOUR TOWN—WATCH FOR US
ACE: HOW TO MEET US: IT'S NOT IMPOSSIBLE!
PETER: THE SECRET TO GETTING YOUR FAN LETTERS ANSWERED

TV WEEK
SECRETS OF KISS' AUSSIE TOUR
ROCK MUSIC AWARDS
DALLAS STAR'S BITTER BATTLE WITH DRINK
THE MAGIC MOMENT ON TV

PERSONAL PICTURES TO TREASURE
KISS
exclusive
WHERE KISS HANGS OUT!!!
THE GIRLS OF KISS!!
GENE
Monster KISS Photo Section!!!

WIN THE VEST OFF BLAS' BACK!
POWERLINE
KISS
SLAUGHTER
Warrant
Anthrax
Poison
Bozzio Bozz
Danger Danger
HEAVENS EDGE
SPREAD EAGLE
SWEET FA
BRUCE DICKINSON
MOTLEY CRUE
FACE THE FACTS
GUNS 'N' ROSES
RADICAL SKID ROW CENTERFOLDS!
NEW POISON VIDEO - YOU ARE THERE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KISS KIDNAPPED
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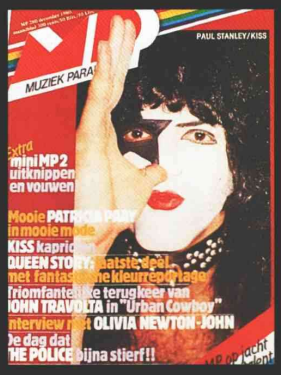
MEMBERS OF KISS KIDNAPPED BY INSANE FANS!!
CAN PAUL ESCAPE!
WILL GENE SURVIVE?
ACE GETS HYSTERICAL!!
PETER JUMPS OUT A WINDOW!!
WHY ARE GIRLS DID TO KISS!!

GIGANTIC WARRANT • KIX • ALICE & AXL POSTER!
METAL
KISS
HOT STUFF!
POISON
TOXIC TALES
BONHAM
BONZO REDUX
CATS IN BOOTS
PLUS, PAWS AND CLAWS
SKID ROW
WHITESNAKE
PLUS:
WIN! AN AUTOGRAPHED BONHAM DRUM HEAD!
THE ORIGINAL METAL MAG

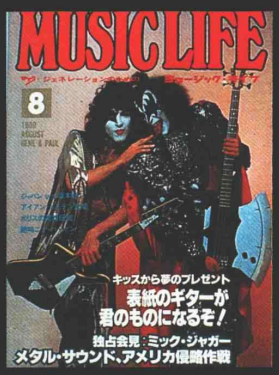
METAL ATTACK
MOTORHEAD:
Photos Exclusives!
Interviews
ACCEPT,
GARY MOORE
LITA FORD
KISS DÉMASQUE!
Gene Simons s'explique.

METAL STUDS
SPECIAL SECTION!
KISS:
KILLER DAYS
CRAZY NIGHTS!
MÖTLEY CRÜE:
NED NOT AND
ON THE ROAD!

ONGAKU
音楽専科
SENKA
4
悲劇のエンジェル
渦巻中の全映報告
大人気のBBRに続くグループはどれか

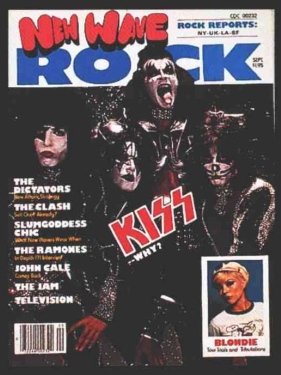

PAUL STANLEY/KISS
MUZIEK PARA
mini MP 2
uitknippen
en vouwen
KISS kapriol
QUEEN STORY
OLIVIA NEWTON-JOHN
THE POLICE

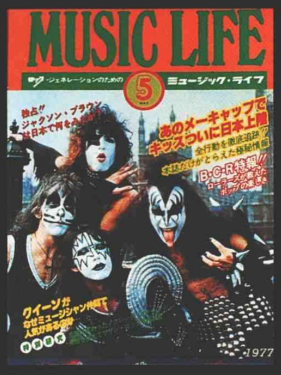
POPKRANT MET 6 POSTERS
POP BIZ
verschijnt
per vier weken
PAUL STANLEY
ACE FREHLEY
KISS
POSTERS VAN:
BONEY M


MUSIC LIFE
8
キッスから夢のプレゼント
表紙のギターが
君のものになるぞ!
独占会見:ミック・ジャガー
メタル・サウンド、アメリカ侵略作戦

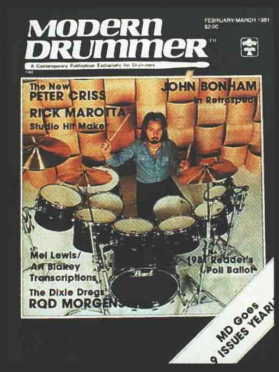
MUZIEK EXPRES
KISS
NINA HAGEN
URBAN HEROES
DE STUDIO
VAN HALEN
GENESIS
BEACH BOYS
BOB SEGER
10 CC
Hot land van
de rijzende rock

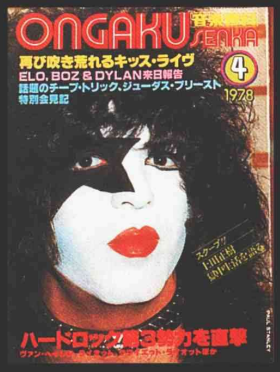
Luis Melodia·Rock em Brasília
MIXTURA
MODERNA
GRÁTIS
KISS
no Brasil:
cobertura
completa.
A volta de
RAUL SEIXAS
DAVID BOWIE
sem fantasia
PETER GABRIEL
exclusivo


NEW WAVE
ROCK
ROCK REPORTS:
THE DICTATORS
THE CLASH
THE RAMONES
JOHN GALE
THE JAM
TELEVISION
KISS
BLONDIE

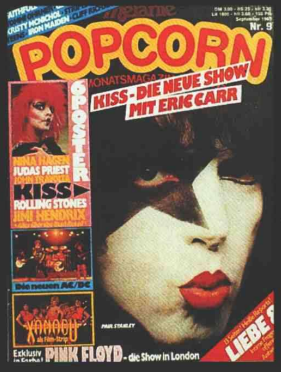

MUSIC LIFE
5
ミュージック・ライフ
1977

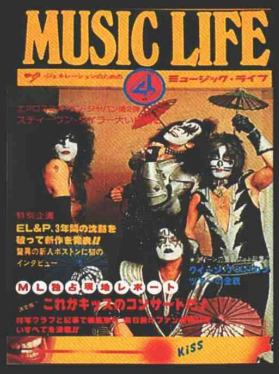
OKEJ
KISS
i Sverige
MEN WITH
OUT HATS
MICHAEL
SCHENKER
2 POSTER
STAR WARS
CULTURE CLUB
IRON MAIDEN


MODERN DRUMMER
The New
PETER CRISS
RICK MAROTTA
Studio Hit Make
JOHN BONHAM
in Retrospect
Mel Lewis/
Art Blakey
Transcriptions
The Dixie Dregs
ROD MORGEN
MD Goes
9 ISSUES YEARLY


ONGAKU
音楽専科
SENKA
4
1978
再び吹き荒れるキッス・ライヴ
ELO, BOZ & DYLAN来日報告
ハードロック!

MUSIC LIFE
Early Summer Special
6
1976


POPCORN
KISS - DIE NEUE SHOW
MIT ERIC CARR
KISS
ROLLING STONES
JIMI HENDRIX
Die neuen AC/DC
PINK FLOYD - die Show in London

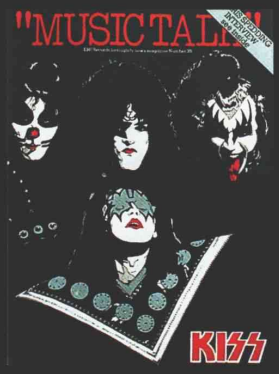

MUSIC LIFE
4
ミュージック・ライフ
EL&P, 3年間の沈黙を
破って新作を発表!!
KISS

16
ROLLERS
SUPERSHOW!
Be Part Of The Fun!
JOIN THEM AS THEY OUT
UP ON STAGE & OFF!
Les In Trouble!
Love Test!
LEIF
Lip Smackin' KISS KONTEST
You Can Win • Personal Phone Calls • Super Prizes!

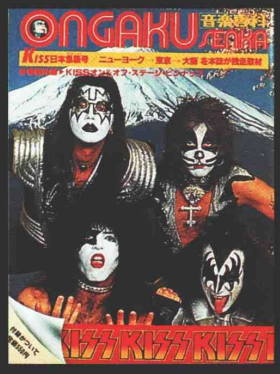
MUSIC LIFE
ミュージック・ライフ
KISS大百科事典
KISS ENCYCLOPEDIA

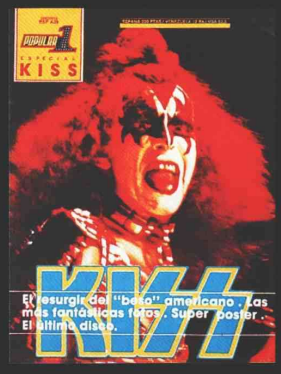
MUZIEK EXPRES
VAN OEKEL
LIJMT
DE STONES!
HOE
VERSIER
JE EEN
MEISJE?
JOHN
LENNON:
PROFEET
OF PROLET?
HERMENS
LOOPT
HARDER
OP MUZIEK
KISS ZAAIT ANGST EN WALGING

ONGAKU
音楽専科
SENKA
スーパー・アイドル特集号
KISS
QUEEN
エアロスミス
音楽専科創刊
10周年記念


"MUSIC TALK"
KISS

ROCK'N'ROLL
COMICS
KISS


ONGAKU
音楽専科
SENKA
KISS日本武道館・ニューヨーク・東京・大阪 全本誌初独占取材
KISSオフ・ステージ・ビハインド
KISS KISS KISS

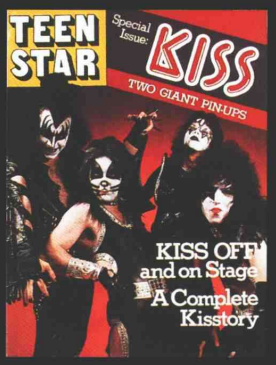

POPULAR 1
SPECIAL
KISS
KISS
El resurgir del "beat" americano. Las
más fantásticas fotos. Super poster.
El último disco.

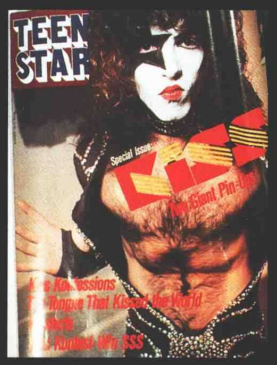
MP
32 mini-posters
STARRING
Paul Stanley
ROD STEWART
PATRICK
HERNANDEZ
RACEY
FLEETWOOD
MAC
KISS

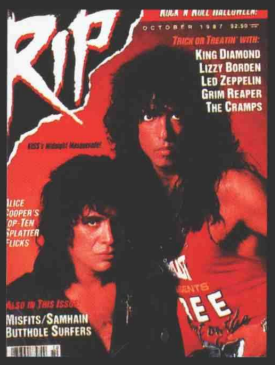
POSTER
5 NYA KISS POSTER
GENE SIMMONS

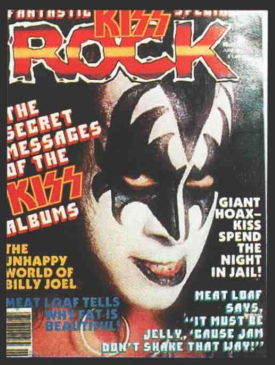
ROCK SUPER GREATS
KISS
JOINS TED NUGENT AND BILLY JOEL IN SUPER CONCERT
KISS CONCERT EXPERIENCE: WHY IT TURNS GIRLS ON
BILLY JOEL'S SECRET DEATH WISH
LED ZEP FLIES AGAIN

ROCK SPECTACULAR
KISS
vs. FRAMPTON
BILLY JOEL
KISS INTERVIEW EXTRA: THE GENE SIMMONS TAPES
WHY FRAMPTON MUST DIE!!!
25 REASONS WHY WE LOVE KISS

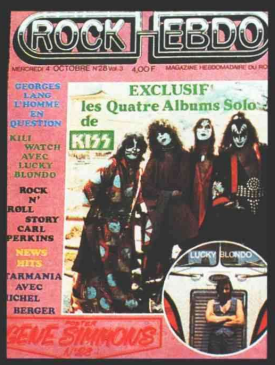

TEEN STAR
Special Issue: KISS
TWO GIANT PIN-UPS
KISS OFF and on Stage
A Complete Kisstory

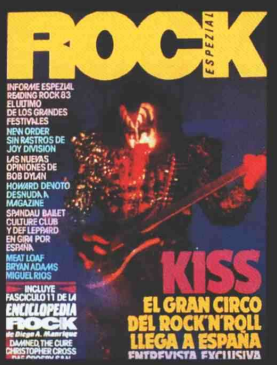

TEEN STAR


RIP
KING DIAMOND
LIZZY BORDEN
LED ZEPPELIN
GRIM REAPER
THE CHAMPS
MISFITS/SAMHAIN
BUTTHOLE SURFERS

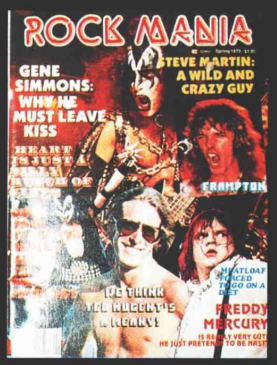

KISS
ROCK
THE SECRET MESSAGES OF THE KISS ALBUMS
GIANT HOAX-KISS SPEND THE NIGHT IN JAIL!
THE UNHAPPY WORLD OF BILLY JOEL
MEAT LOAF TELLS WHY FAT IS BEAUTIFUL
JELLY, 'CAUSE JAM DON'T SHAKE THAT WAY!!

ROCK 79
MEATLOAF: WHY FAT AND UGLY IS GREAT
FREE POSTERS
GENE SIMMONS TELLS— WHO IS KISS
LED ZEP IS BREAKING HEARTS
SECRET DOCTOR'S REPORTS:
PETER FRAMPTON
SUPERHOT TALK WITH ROD STEWART
CRAZY OVER BILLY JOEL


ROCK HEBDO
EXCLUSIF! les Quatre Albums Solo de KISS
GENE SIMMONS

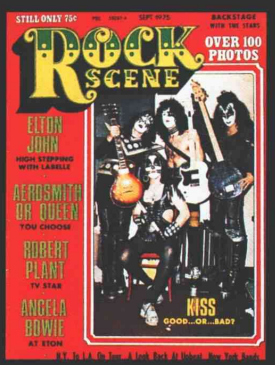

ROCK ESPEZIAL
KISS
EL GRAN CIRCO DEL ROCK'N'ROLL LLEGA A ESPAÑA
ENTREVISTA EXCLUSIVA

ROCK FEVER AWARDS
KISS
THE PRIVATE CONFESSIONS OF SUPERSTARS
BLONDIE, Bruce and the New Rock
PATTI SMITH
OLIVIA NEWTON-JOHN is Hot to Trot!
MEAT LOAF'S FAVORITE RECIPES
BUDDY HOLLY—The Root of Rock

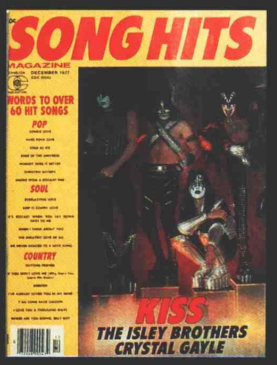

ROCK MANIA
GENE SIMMONS: WHY HE MUST LEAVE KISS
STEVE MARTIN: A WILD AND CRAZY GUY
FREDDY MERCURY

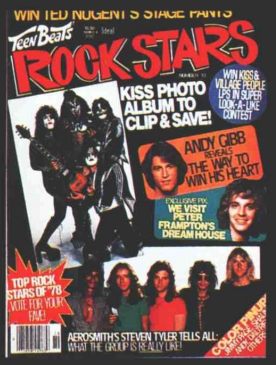
KISS
CURSED
WHO PUT THE KING TUT CURSE ON KISS!!!
GENE LOSES HIS VOICE!

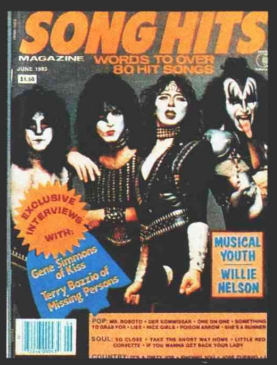
ROCK ON SPECIAL
GENE SIMMONS
TED NUGENT
KINGS OF ROCK
BILLY JOEL: GIVING IT HIS BEST SHOT!
The Love Bug Bites Gene Simmons!
CHEAP TRICK: NO MORE FUNNY BUSINESS


ROCK SCENE
OVER 100 PHOTOS
ELTON JOHN
AEROSMITH OR QUEEN
ROBERT PLANT
ANGELA BOWIE
KISS
GOOD...OR...BAD?

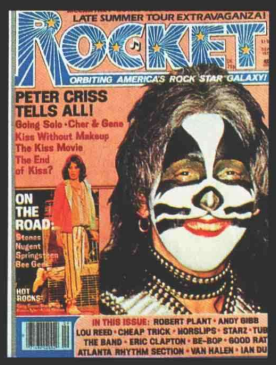
ROCK SPECTACULAR
Jammed With Hundreds Of Rare Photos
KISS: Revealed Before Your Very Eyes!!
LED ZEP: WILL THEY TOUR AGAIN?
YES! NOW YOU TOO CAN MAKE MILLIONS IN ROCK & ROLL!!!

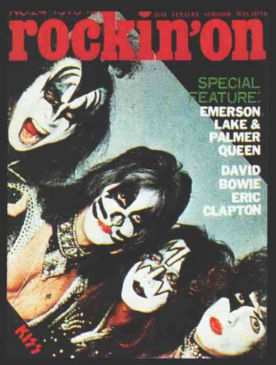

SONG HITS
MAGAZINE
WORDS TO OVER 60 HIT SONGS
KISS
THE ISLEY BROTHERS
CRYSTAL GAYLE


TED NUGENT'S STAGE PANTS
Teen Beats
ROCK STARS
KISS PHOTO ALBUM TO CLIP & SAVE!
ANDY GIBB REVEALS THE WAY TO WIN HIS HEART
WE VISIT PETER FRAMPTON'S DREAM HOUSE
TOP ROCK STARS OF '78 WRITE FOR YOUR FANS!
AEROSMITH'S STEVEN TYLER TELLS ALL: WHAT THE GROUP IS REALLY LIKE!


SONG HITS
MAGAZINE
WORDS TO OVER 80 HIT SONGS
EXCLUSIVE INTERVIEWS WITH: Gene Simmons of Kiss, Terry Bozio of Missing Persons
MUSICAL YOUTH
WILLIE NELSON

ROCKET
ORBITING AMERICA'S ROCK STAR GALAXY!
ACE SPILLS IT!
The solo album • The Kiss Flick
His fans • His private life
His solo career as a comedian?
FOGHAT FACES THE FUTURE
ROD STEWART GIVES THE FINGER
BACKSTAGE WITH DYLAN
STONES PHOTO FEATURE
IN THIS ISSUE: SPRINGSTEEN · DALTREY · RAFFERTY · RUNDGREN · ELTON · JOE WALSH · WIN PATTI SMI

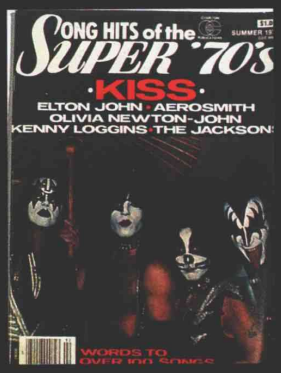

LATE SUMMER TOUR EXTRAVAGANZA!
ROCKET
ORBITING AMERICA'S ROCK STAR GALAXY!
PETER CRISS TELLS ALL!
Going Solo • Cher & Gene
Kiss Without Makeup
The Kiss Movie
The End of Kiss?
ON THE ROAD:
IN THIS ISSUE: ROBERT PLANT • ANDY GIBB
LOU REED • CHEAP TRICK • HORSLIPS • STARZ • TUR
THE BAND • ERIC CLAPTON • RE-BOP • GOOD RAT
ATLANTA RHYTHM SECTION • VAN HALEN • IAN DU

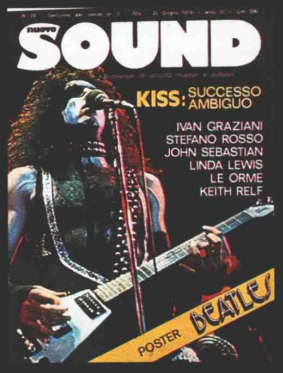

rockin'on
SPECIAL FEATURE:
EMERSON LAKE & PALMER
QUEEN
DAVID BOWIE
ERIC CLAPTON
Kiss

SCENE
KISS:
fans, limitations no

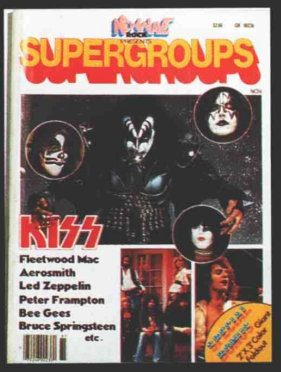
FACES
10th ANNIVERSARY BLAST!
1983-1993

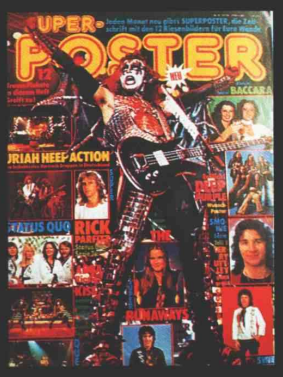
FACES
KISS
AFTER 20 YEARS, THEY RESTILL THE METAL MASTERS
3 MAGAZINES IN 1!
PLUS SUPER FOLD-OUTS!


SONG HITS of the SUPER '70s
KISS
ELTON JOHN · AEROSMITH
OLIVIA NEWTON-JOHN
KENNY LOGGINS · THE JACKSONS


SOUND
KISS: SUCCESSO AMBIGUO
IVAN GRAZIANI
STEFANO ROSSO
JOHN SEBASTIAN
LINDA LEWIS
LE ORME
KEITH RELF
POSTER BEATLES

SUPERPOSTER
KISS
4 Super-Poster med: Peter, Paul,


SUPERGROUPS
KISS
Fleetwood Mac
Aerosmith
Led Zeppelin
Peter Frampton
Bee Gees
Bruce Springsteen
etc.

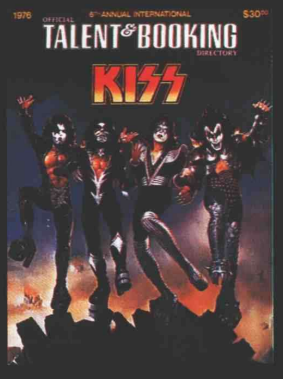

SUPER POSTER
URIAH HEEP ACTION
STATUS QUO
RICK
BLOWAWAYS

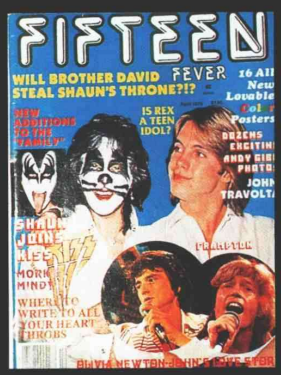
SUPER ROCK
The Tragedy That Haunts Led Zeppelin
HOA PETER FRAMPTON GOLD OUT?
ABE DEFEGLER: The Spaceman Talks
The Rolling Stones: In Concert Exclusive
Special Feature spread: The Eagles Play Baseball
SPECIAL THE FANTASY OF KISS

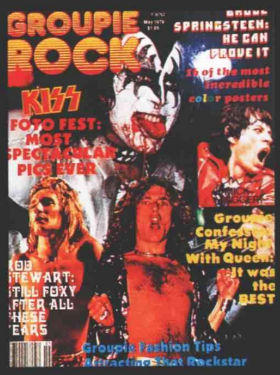
SUPER ROCK SPECTACULAR
KISS
ELVIS PRESLEY LIVES!
DIRE STRAITS: WHERE'D THEY COME FROM?
EATS MEATLOAF FOR DINNER!
AEROSMITH VS. FOREIGNER: HOW THEY STACK UP
PLUS: J. Geils Bob Seger Steve Miller Black Sabbath

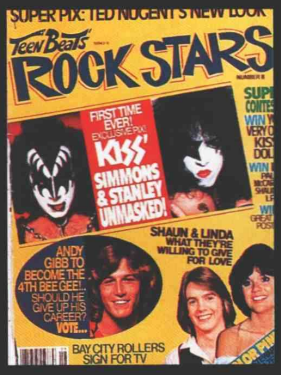
Teen Beats
THEIR LIVES • THEIR LOVES 100'S OF PIX!
SUPER STARS
PRESENTS
• THE NEW KISS INVASION
BROOKE
RALPH
• HOW WELL DO YOU KNOW HIM?
• WHAT KIND OF GIRLS TURN HIM ON

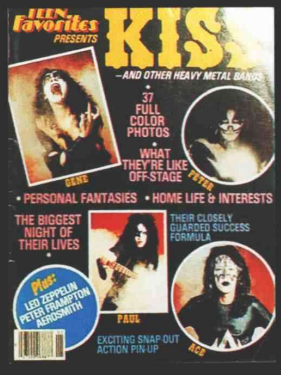
SUPERTEEN
FOXY COLOR PINUPS
FANTASTIC KISS CONTEST!
HAVE YOUR DRAWING DISPLAYED ON THEIR TOUR!
100'S OF SUPER PRIZES!
GENE SIMMONS WRITES A LETTER TO YOU & WE PLAY PEEKABOO WITH HIM IN HOLLYWOOD!
ROGER VOUDOURIS FROM A TO Z
LEIF, DIRK, JOHN OR PARKER???
Which One's Your Dream Date?

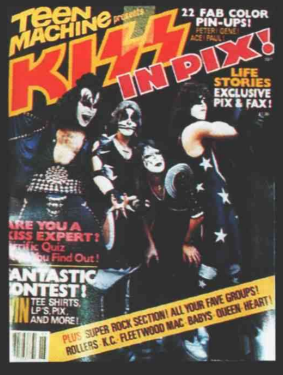

1976
TALENT & BOOKING
KISS

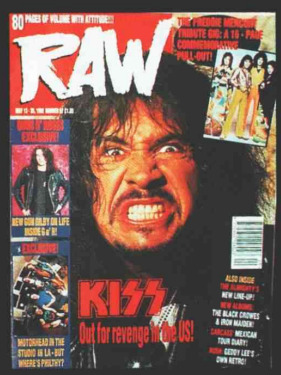

FIFTEEN
WILL BROTHER DAVID STEAL SHAUN'S THRONE?!?
NEW ADDITIONS TO THE "FAMILY"
IS REX A TEEN IDOL?
PEARTIE


GROUPIE ROCK
SPRINGSTEEN: HE CAN DRIVE IT
KISS
FOTO FEST: MOST SPECTACULAR PICS EVER
Groupie Confesses: My Night With Queen!
Groupie Fashion Tips

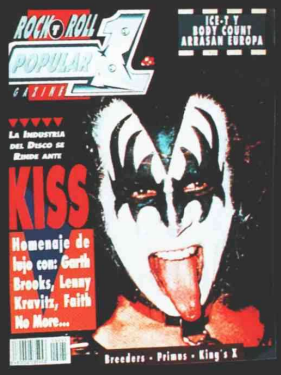

SUPER PIX! TED NUGENT'S NEW LOOK
Teen Beats
ROCK STARS
FIRST TIME EVER! EXCLUSIVE KISS' SIMMONS & STANLEY UNMASKED!
SHAUN & LINDA WHAT THEY'RE WILLING TO GIVE FOR LOVE
ANDY GIBB TO BECOME THE 4TH BEE GEE... SHOULD HE GIVE UP HIS CAREER? VOTE...
BAY CITY ROLLERS SIGN FOR TV

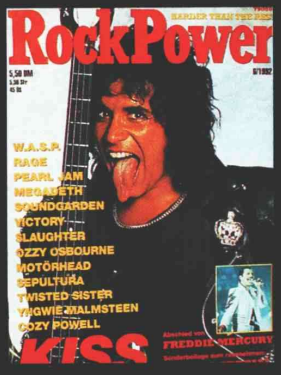

TEEN Favorites PRESENTS
KISS
—AND OTHER HEAVY METAL BANDS
• 37 FULL COLOR PHOTOS
• WHAT THEY'RE LIKE OFF-STAGE
• PERSONAL FANTASIES • HOME LIFE & INTERESTS
THE BIGGEST NIGHT OF THEIR LIVES
THEIR CLOSELY GUARDED SUCCESS FORMULA
Plus: LED ZEPPELIN PETER FRAMPTON AEROSMITH
EXCITING SNAP-OUT ACTION PIN-UP

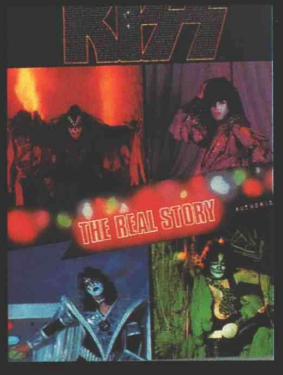

Teen MACHINE presents
22 FAB COLOR PIN-UPS!
KISS IN PIX!
LIFE STORIES EXCLUSIVE PIX & FAX!
ARE YOU A KISS EXPERT?
Find Out!
FANTASTIC CONTEST!
T-SHIRTS, LP'S, PIX... AND MORE!
PLUS: SUPER ROCK SECTION! ALL YOUR FAVE GROUPS! ROLLERS K.C. FLEETWOOD MAC BABYS QUEEN HEART!

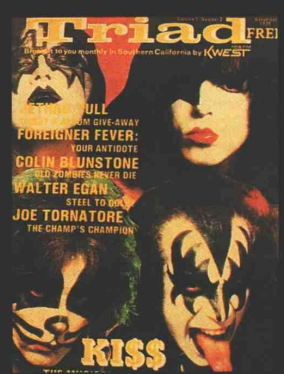

RAW
KISS
Out for revenge in the US!

POLLSTAR
KISS

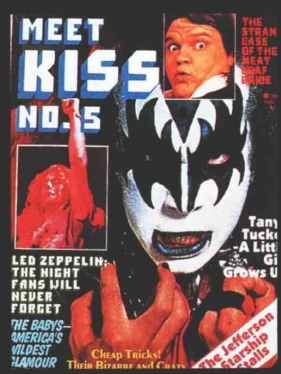

ROCK & ROLL
POPULAR
ICE-T BODY COUNT ARRASAN EUROPA
KISS
Homenaje de lujo con: Garth Brooks, Lenny Kravitz, Faith No More...
Breeders • Primus • King's X

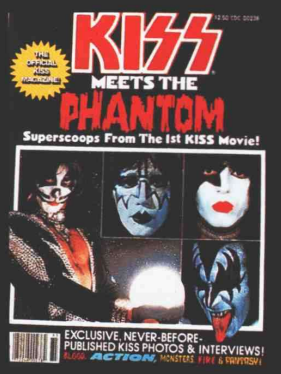

RockPower
W.A.S.P.
RAGE
PEARL JAM
MEGADETH
SOUNDGARDEN
VICTORY
SLAUGHTER
OZZY OSBOURNE
MOTÖRHEAD
SEPULTURA
TWISTED SISTER
YNGWIE MALMSTEEN
COZY POWELL
KISS
FREDDIE MERCURY

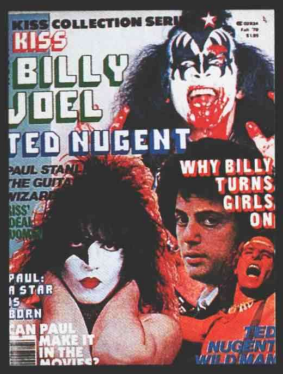

KISS
THE REAL STORY

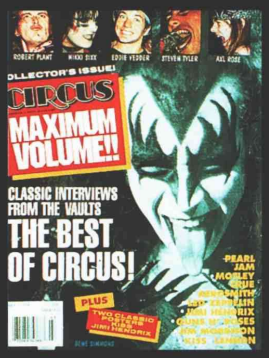

Triad
FOREIGNER FEVER: YOUR ANTIDOTE
COLIN BLUNSTONE
WALTER EGAN
JOE TORNATORE
THE CHAMP'S CHAMPION
KISS

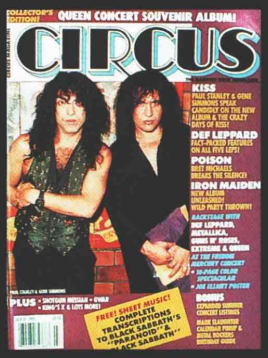
SCREAMER
THE WORLD'S LOUDEST ROCK N' METAL MAGAZINE
KISS
IT'S PAYBACK TIME
INTERVIEWS
& MORE THRASHIN' WITH: CORROSION OF CONFORMITY, NAPALM DEATH, & SCORN


MEET KISS NO. 5
LED ZEPPELIN: THE NIGHT FANS WILL NEVER FORGET
THE BABYS—AMERICA'S WILDEST GLAMOUR
Cheap Tricks!


KISS MEETS THE PHANTOM
Superscoops From The 1st KISS Movie!
EXCLUSIVE, NEVER-BEFORE-PUBLISHED KISS PHOTOS & INTERVIEWS!


KISS COLLECTION
KISS
BILLY JOEL
TED NUGENT
WHY BILLY TURNS GIRLS ON
PAUL STANLEY
PAUL MAKE IT IN THE MOVIES?

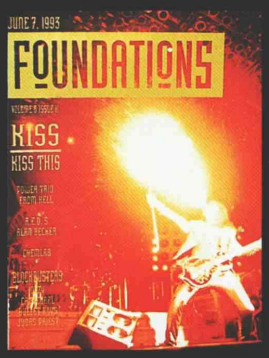

COLLECTOR'S ISSUE
CIRCUS
MAXIMUM VOLUME!!
CLASSIC INTERVIEWS FROM THE VAULTS
THE BEST OF CIRCUS!
PLUS


COLLECTOR'S EDITION!
QUEEN CONCERT SOUVENIR ALBUM!
CIRCUS
KISS
DEF LEPPARD
POISON
IRON MAIDEN
BACKSTAGE WITH JOE LYNN TURNER
FREE! SHEET MUSIC!
COMPLETE TRANSCRIPTIONS TO BLACK SABBATH'S "PARANOID" & "PACK SABBATH"

THE COMPLETE HISTORY
KISS
AND OTHER HOT ROCKERS
RARE UNAUTHORIZED PHOTOS
INTERVIEW!
PAUL & GENE ON REVENGE!
KISSTORY!
KEY MOMENTS IN KISS HISTORY

HARD ROCK
KISS

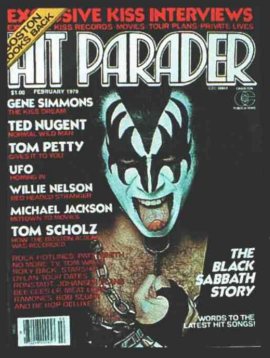
TOTALLY COOL METALLICA/AEROSMITH TRIPLE CENTERFOLD
LIVEWIRE
ROCK WITH AN ATTITUDE!
ANTHRAX
IN-STUDIO!
EXCLUSIVE INTERVIEW!
KISS
ALIVE
ROCKS THE WORLD!
DEF LEPPARD
LIVING COLOUR
VINCE NEIL
SOUL ASYLUM
NICK CAVE
STONE TEMPLE PILOTS
ON TOUR!

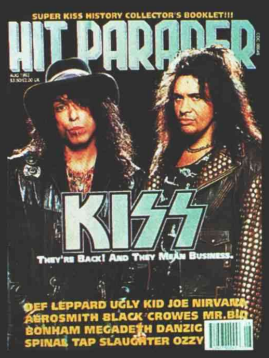

JUNE 7, 1993
FOUNDATIONS
KISS
KISS THIS

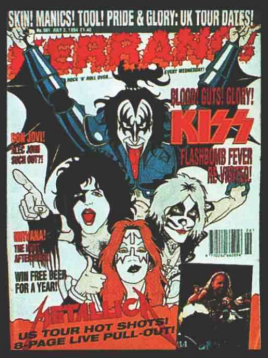
INTERVIEWS: JEFF BECK • JOE PERRY • QUEENSRYCHE
guitar
ANTHRAX & KISS
CONFESS!
"Shredders Rule"
. . . NOT!

HARD ROCK
KISS

HEAVY METAL
KISS
Special
Black Sabbath!
Exklusivt med Guns n' Roses!
Megadeth! Def Leppard!
SVERIGES ROCKTIDNING

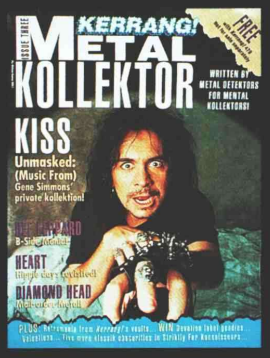

EXCLUSIVE KISS INTERVIEWS
HIT PARADER
GENE SIMMONS
TED NUGENT
TOM PETTY
UFO
WILLIE NELSON
MICHAEL JACKSON
TOM SCHOLZ
THE BLACK SABBATH STORY

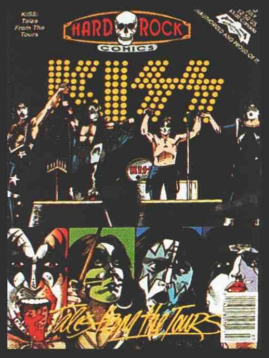

SUPER KISS HISTORY COLLECTOR'S BOOKLET!!!
HIT PARADER
KISS
They're Back! And They Mean Business.
DEF LEPPARD UGLY KID JOE NIRVANA
AEROSMITH BLACK CROWES MR. BIG
BONHAM MEGADETH DANZIG
SPINAL TAP SLAUGHTER OZZY


SKIN! MANICS! TOOL! PRIDE & GLORY: UK TOUR DATES!
KERRANG!
BLOOD GUTS! GLORY!
KISS
FLASHDANCE FEVER RE-VENGE!
US TOUR HOT SHOTS! 8-PAGE LIVE PULL-OUT!

KERRANG!
KISS
VENGEANCE WILL BE OURS!
NAPALM DEATH
WILDHEARTS
TREPONEM PAL
SLASH EXCLUSIVE:
THE BLACK CROWES:

KERRANG.
KISS
OZZY!
AC/DC!
HEART!
PRIEST!
SOS!
SAMSON!
TYGERS OF PAN TANG!
THUNDERSTICK!
DEMON!
CHINATOWN!
HEAVEN!
.38 SPECIAL!


KERRANG!
METAL KOLLEKTOR
KISS
Unmasked:
(Music From)
Gene Simmons'
private kollektion!
HEART
DIAMOND HEAD


HARD ROCK
COMICS
KISS
Tales From The Tours

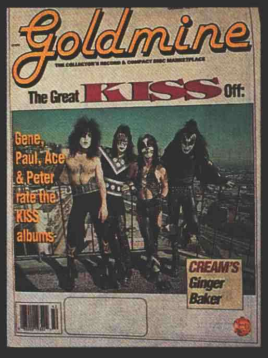
LOUD
SPECIAL KISS TRIBUTE
ALSO INSIDE
GRUNTRUCK
EXHORDER
CANCER
D.A.D.
SLAMMIN GLADYS
THE CULT

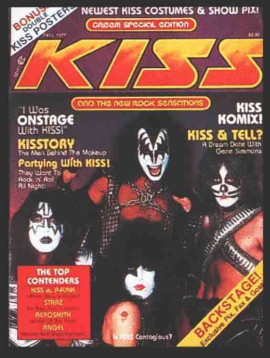
M.E.A.T
FREE!
ISSUE #2 - MAY '93
KISS
VINCE NEIL
IRON MAIDEN
ARCADE
QUICKSAND
SALVATION
THERAPY?
APRIL WINE
13 ENGINES
JACK DANIELS
RAW TRIXX
CASTRIC PUS

METAL HAMMER
JUDAS PRIEST
EXTREME
ANNIHILATOR
BON JOVI
VINCE NEIL
GUNS N'ROSES
MEGADETH
OZZY OSBORNE
METALLICA
DEF LEPPARD
POSTERS

METAL HAMMER
1993
10 JAHRE METAL HAMMER
172 SEITEN
DER GROSSE JUBILÄUMSTEIL
EXOTISCH!
EHRLICH, PEINLICH, ERSCHÜTTERND
MIT SEPULTURA IN BRASILIEN

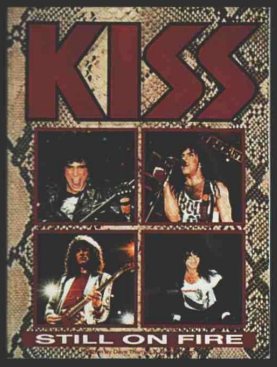
16 MAGAZINE
ROLLERS! In L.A.
SHAUN!
His Terrible Teens—
"I Didn't Fit In"
Handwritten Messages From KISS!
ROLLERS
JOHN
LEIF
ANDY
ROSETTA STONE
ALESSI

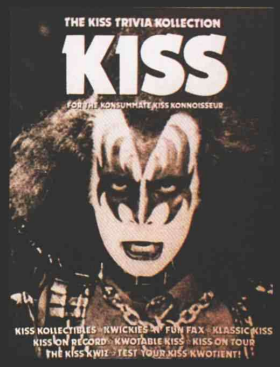

Goldmine
The Great KISS Off:
Gene, Paul, Ace & Peter rate the KISS albums
CREAM'S Ginger Baker

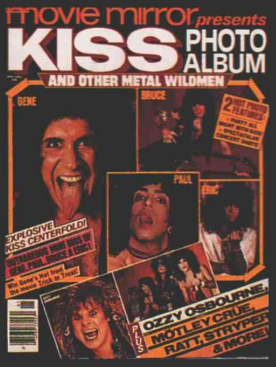

BONUS KISS POSTER!
NEWEST KISS COSTUMES & SHOW PIX!
KISS
AND THE NEW ROCK SENSATIONS
"I Was ONSTAGE With KISS!"
KISSTORY
The Men Behind The Makeup
Partying With KISS!
KISS KOMIX!
KISS & TELL?
A Dream Date With Gene Simmons
THE TOP CONTENDERS
KISS vs. PAPA
STRAY
AEROSMITH
ANGEL
BACKSTAGE

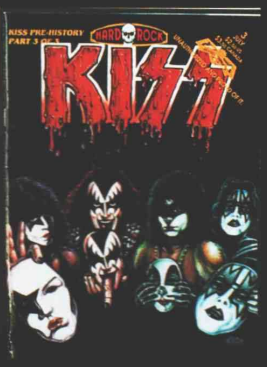
NEW!
ROCK SCENE
KISS
SPECIAL REPORT
JAPAN TOUR
22 PIX
WHAT'S NEXT FOR KISS?
BREAK-UP RUMOURED!
FLEETWOOD MAC
Children Of The Night
CARLY SIMON, WINGS, MARTWIN, RAMONES, MARLEY, BONO'S NEW LOOK
Complete Fleetwood Wedding Album
THE NIGHT BELONGS TO
PATTI
JOHANSEN'S
OVER 160 PHOTOS

16 MAGAZINE
KISS
'Round The Clock!
Be With Them Every Minute Of The Concert Day!
LEIF
JIMMY
ANDY
VILLAGE PEOPLE
SCOTT
16's New Feature! This Month—Beauty Make-Over!

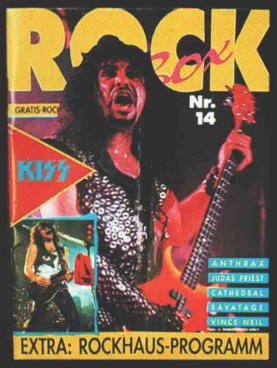

KISS
STILL ON FIRE


THE KISS TRIVIA KOLLECTION
KISS
FOR THE KONSUMMATE KISS KONNOISSEUR
KISS KOLLECTIBLES • KWICKIES 'N' FUN FAX • KLASSIC KISS
KISS ON RECORD • KWOTABLE KISS • KISS ON TOUR
THE KISS KWIZ • TEST YOUR KISS KWOTIENT!

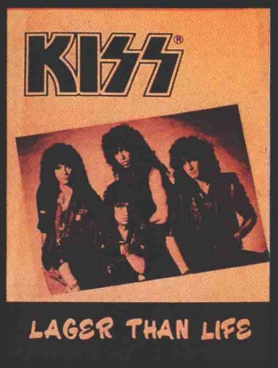

movie mirror presents
KISS PHOTO ALBUM
AND OTHER METAL WILDMEN
EXCLUSIVE KISS CENTERFOLD!
OZZY OSBOURNE
MÖTLEY CRÜE
RATT STRYPER
& MORE!

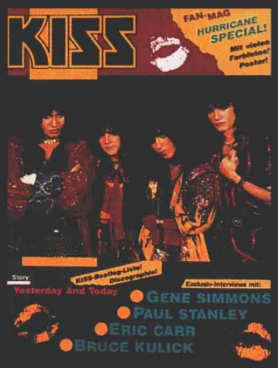

KISS PRE-HISTORY PART 3 OF 5
HARD ROCK
KISS

BLACK CROWES: SWEET SOUTHERN SUCCESS
ROCKbeat
SHOTGUN MESSIAH
ON THE ROAD!
METALLICA'S KIRK HAMMETT FROM A-Z
BABE REPORTING COC'S REED MULLIN
KISS
RETURNING FOR REVENGE
UGLY KID JOE

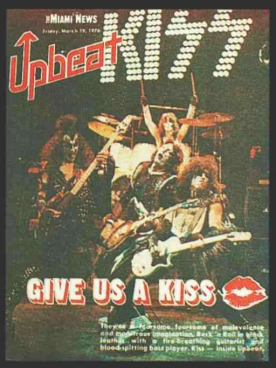

ROCK
Nr. 14
GRATIS-ROCK
KISS
ANTHRAX
JUDAS PRIEST
CATHEDRAL
SAVATAGE
VINCE NEIL
EXTRA: ROCKHAUS-PROGRAMM

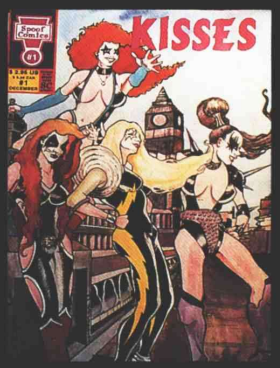
ROCK BRIGADE
KISS
POR CIMA
EXCLUSIVAS
S.O.D.
VOIVOD
MINISTRY
MENTAL DEATH
SOUNDGARDEN
RENOVAÇÃO
BLACK SABBATH no Brasil, GENOCÍDIO, CHASTAIN,
letras de IRON MAIDEN, e muito mais!

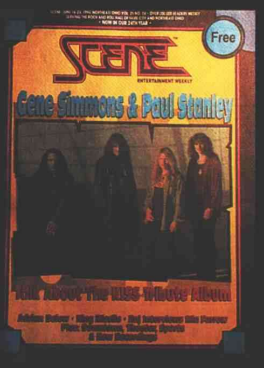

KISS
LAGER THAN LIFE

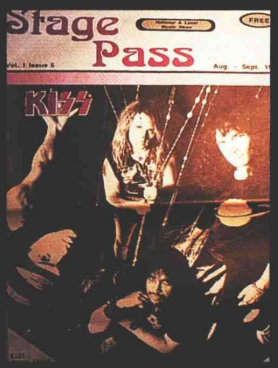

KISS
FAN-MAG
HURRICANE SPECIAL!
Yesterday And Today
GENE SIMMONS
PAUL STANLEY
ERIC CARR
BRUCE KULICK

TERROR-IFIC COLOR PIX!
SUPERSTAR FACTS & PIX
KISS
AND THE OTHER WILDMEN OF METAL
MORE COLOR! MORE PHOTOS!!!
OZZY
MOTLEY CRÜE
RATT

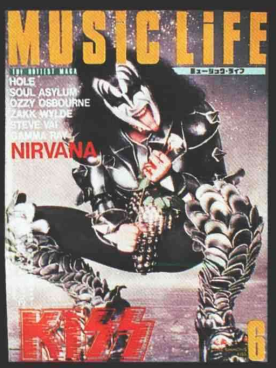

Miami News
Upbeat KISS
GIVE US A KISS

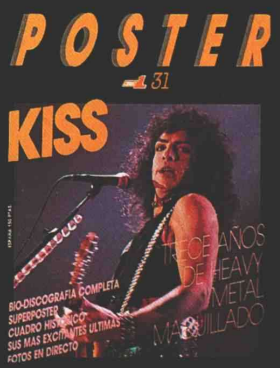

KISSES


SCENE
Free
Gene Simmons & Paul Stanley

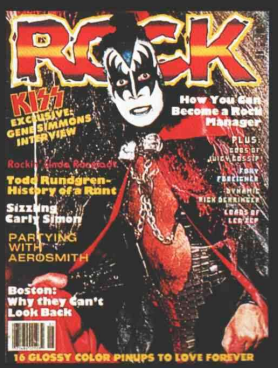

Stage Pass
KISS

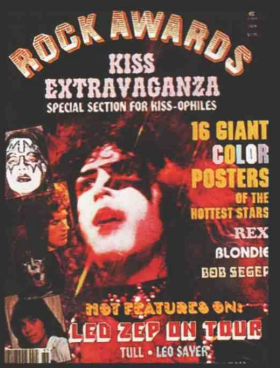
16 COLOR PAGES
ROCKET
ORBITING AMERICA'S ROCK STAR GALAXY!
HEART ON TOUR
BLONDIE'S (DARK ROOTS) NUDES
ROBERT PLANT'S BRAVE NEW SMILE
KISS POUNDS THE PORK
ROCKET SHOOTS OFF TO THE STARS!
Exclusive interviews With:
RICK WAKEMAN
ANDY GIBB
FOGHAT
CITY BOY
ANDY PRATT
EDDIE MONEY
FLEETWOOD MAC SWAP RUMORS
JOHNNY & THE WHOLE ROTTEN BUNCH

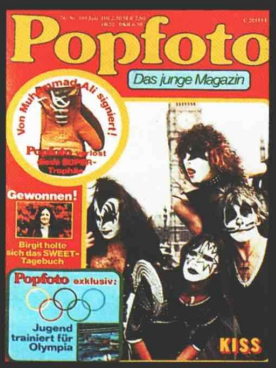

MUSIC LIFE
NIRVANA
KISS

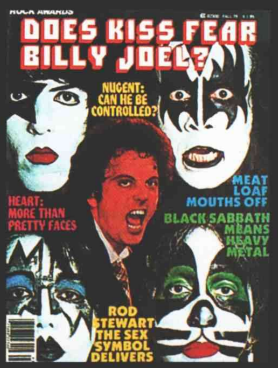

POSTER 31
KISS
BIO-DISCOGRAFIA COMPLETA
SUPERPOSTER
CUADRO HISTÓRICO
SUS MAS EXCITANTES ULTIMAS
FOTOS EN DIRECTO

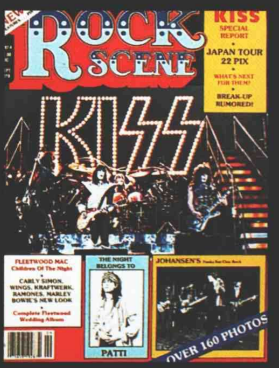
A 20 th ANNIVERSARY CELEBRATION OF KISS-STORY
WIN
THE ENTIRE KISS BACK CATALOGUE ON CD!
KISS
20 YEARS AT THE TOP!

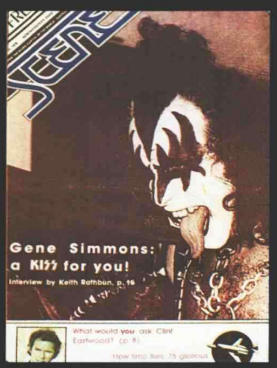

ROCK
KISS
EXCLUSIVE: GENE SIMMONS INTERVIEW
How You Can Become a Rock Manager
Todd Rundgren-History of a Rune
Sizzling Carly Simon
PARTYING WITH AEROSMITH
Boston: Why they Can't Look Back
16 GLOSSY COLOR PINUPS TO LOVE FOREVER


ROCK AWARDS
KISS EXTRAVAGANZA
SPECIAL SECTION FOR KISS-OPHILES
16 GIANT COLOR POSTERS OF THE HOTTEST STARS
REX
BLONDIE
BOB SEGER
LED ZEP ON TOUR
TULL • LEO SAYER

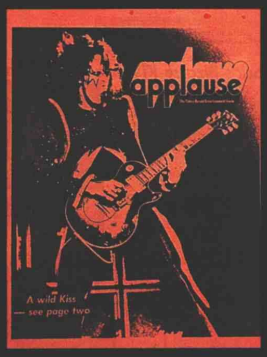

Popfoto
Das junge Magazin
Gewonnen!
Popfoto exklusiv:
Jugend trainiert für Olympia
KISS


DOES KISS FEAR BILLY JOEL?
NUGENT: CAN HE BE CONTROLLED?
HEART: MORE THAN PRETTY FACES
MEAT LOAF MOUTHS OFF
BLACK SABBATH MEANS HEAVY METAL
ROD STEWART THE SEX SYMBOL DELIVERS


ROCK SCENE
KISS
SPECIAL REPORT
JAPAN TOUR 22 PIX
WHAT'S NEXT FOR THEM?
BREAK-UP RUMORED!
FLEETWOOD MAC
THE NIGHT BELONGS TO
PATTI
JOHANSEN'S
OVER 160 PHOTOS

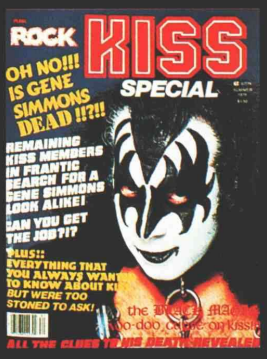

Gene Simmons:
a Kiss for you!
Interview by Keith Rathbun, p. 16

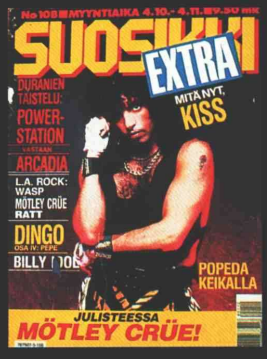
ciao 2001
Kiss
ARRIVANO I MOSTRI!

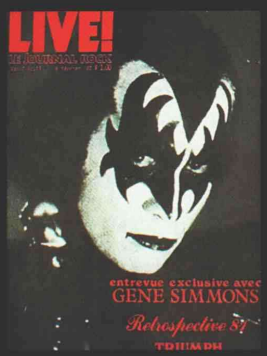

applause
A wild Kiss
— see page two

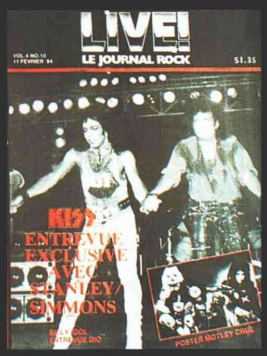
ROCK MAGAZINE NO1
SUOSIKKI
KISS-RIEHA HELSINGISSA!
GRAND PRIX '85 RATKEISTU!
PAUL MAUJANEN
CLIFF RICHARD
DIRE STRAITS
PUKKARISSA RAMBO
NEUMANNIN SALAISUUDET!
HUIPPUJULISTE: SCORPIONS
SUOSIKIN LUKIJA TAPASI MODERN TALKINGIN!

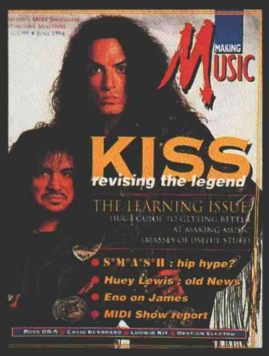
HARDLINE
KISS


ROCK
KISS
SPECIAL
OH NO!!! IS GENE SIMMONS DEAD !!?!!
REMAINING KISS MEMBERS IN FRANTIC SEARCH FOR A GENE SIMMONS LOOK ALIKE!
CAN YOU GET THE JOB?!?
PLUS!! EVERYTHING THAT YOU ALWAYS WANTED TO KNOW ABOUT KISS BUT WERE TOO STONED TO ASK!
ALL THE CLUES TO HIS DEATH REVEALED!

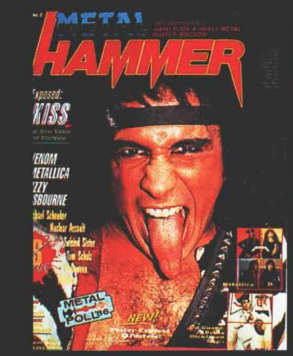

SUOSIKKI
EXTRA
DURANIEN TAISTELU:
POWER-STATION
ARCADIA
L.A. ROCK: WASP
MÖTLEY CRÜE
RATT
DINGO
BILLY IDOL
MITÄ NYT, KISS
POPEDA KEIKALLA
JULISTEESSA MÖTLEY CRÜE!


LIVE!
entrevue exclusive avec
GENE SIMMONS
Retrospective 87

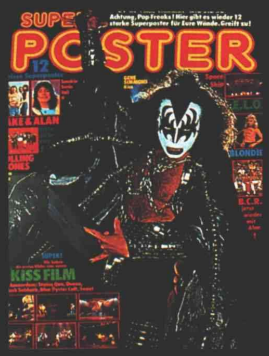

LIVE!
LE JOURNAL ROCK
KISS
ENTREVUE EXCLUSIVE
GENE STANLEY SIMMONS
POSTER MOTLEY CRUE


MAKING MUSIC
KISS
revising the legend
THE LEARNING ISSUE
S'M'A'S'H : hip hype?
Huey Lewis : old News
Eno on James
MIDI Show report

on the road with
KISS


METAL HAMMER
Exposed:
KISS
VENOM
METALLICA
OZZY OSBOURNE
METAL MOLDS!
NEW!

METAL HAMMER
MICHAEL SCHENKER
WARLOCK
WHITESNAKE
READING LIVE
TESTE IM HEAVY METAL
VAN HALEN


POSTER
KISS FILM

MUSIC LIFE
Happy New Year Special!

MUSIC LIFE

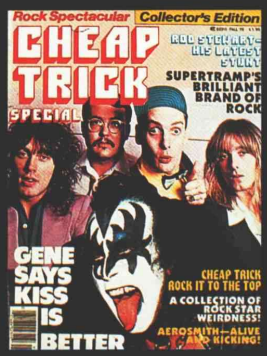
ROCK MAGAZINE NO1
SUOSIKKI
HOT SUMMER SPECIAL!
MISS/MR. YOUNG FINLAND
JAGGER & RICHARDS
TAPAA TWISTED SISTER!
DIO! A-HA!
TARU & CLIFF
100% KISS
BOGART N:o1

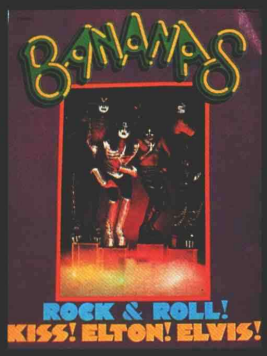
KISS
RADIOACTIVE
4
INSIDE:
SADUS, GIANT, FLAME
INFECTIOUS GROOVES Live
Album Reviews of PETER MURPHY,
ROLLINS BAND, The JESUS AND MARY CHAIN
KU DE TAH
INTERVIEW

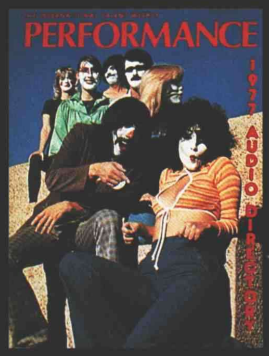
FOTO
GRATIS POSTERS
KISS-CONCERT

POSTER
MUSIC
Kiss
ENCARTE
E
POSTER
GIGANTE
KISS
A VOLTA DO LED ZEPPELIN

PERSONALITY COMICS PRESENTS
KISS


Rock Spectacular
Collector's Edition
CHEAP TRICK
SPECIAL
ROD STEWART- HIS LATEST STORY
SUPERTRAMP'S BRILLIANT BRAND OF ROCK
GENE SAYS KISS IS BETTER
CHEAP TRICK ROCK IT TO THE TOP
A COLLECTION OF ROCK STAR WEIRDNESS!
AEROSMITH-ALIVE AND KICKING!


BANANAS
ROCK & ROLL!
KISS! ELTON! ELVIS!


PERFORMANCE
1977
AUDIO

PERFORMANCE
THE INTERNATIONAL TALENT WEEKLY
KISS BLITZ, SEGER SHINES

BRAVO
4 POSTERS
KISS-PLAKAT
Wichtiger Test!
Bist Du geeignet für Progen?
Poesiealbum

Manchete
especial
Tudo sobre
AIDS
a epidemia
que apavora
o mundo
Goiás
MAIS OURO QUE
EM SERRA PELADA
O rock do
KISS
explode
no Brasil
VIAGEM A
AMAZÔNIA
FANTÁSTICA

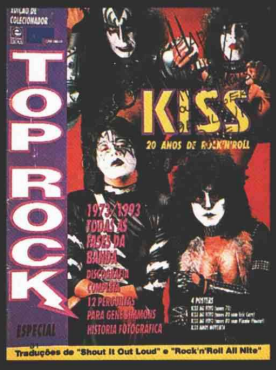
Super Teen Special
Enfoca um fantástico book de
KISS
KISS FROM A TO Z!
LIFE STORIES!
GENE: The Demon Who'll Do Anything To Shock You!
PAUL: Pucker Up With The Starry-Eyed Lover!
ACE: He'll Take You To Outer Space!
PETER: What Makes This Cat Purr!
GIANT Fold Out WALL POSTER!
GIANT ROCK SECTION—
FANTASTIC CONTEST!

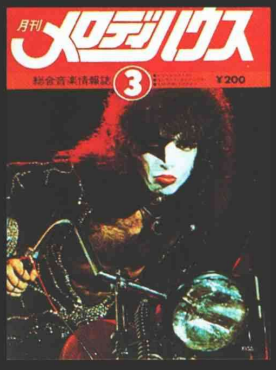
KERRANG!
KISS
COME CLEAN
FATAL FATE
MOODY BLUES
STATUS QUO
WRYSTED

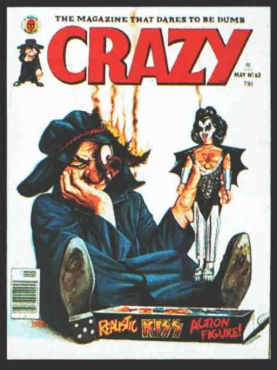
KISS
Fan-Mag
THE FULL STORY
THE STRUGGLE FOR
FAME AND SUCCESS
EVIL YEARS
AND TRIUMPHANT
RETURN

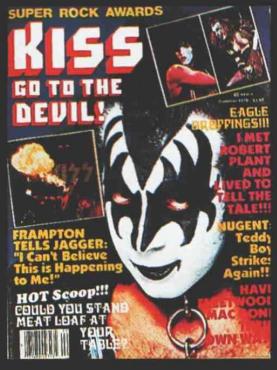
MOPS
miniposters
2
STARRING
KISS
MEATLOAF
LEIF
GARRETT
BONEY M
THE
JACKSONS
OLIVIA
NEWTON-
JOHN

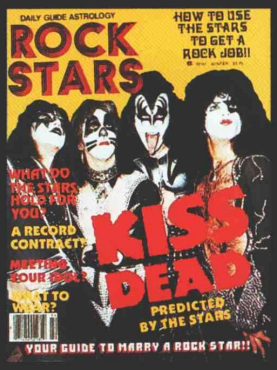
ragazza
superposter dei
KISS


TOP ROCK
KISS
20 ANOS DE ROCK'N'ROLL
ESPECIAL
Traduções de "Shout It Out Loud" e "Rock'n'Roll All Nite"


月刊
メロディックス
秘会資料情報誌
3
¥200


THE MAGAZINE THAT DARES TO BE DUMB
CRAZY
REALISTIC KISS ACTION FIGURES

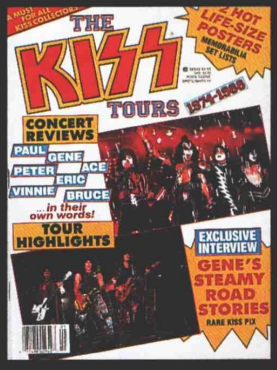

SUPER ROCK AWARDS
KISS
GO TO THE
DEVIL!
EAGLE
DROPPINGS!!!
I MET
ROBERT
PLANT
AND
LIVED TO
TELL THE
TALE!!!
FRAMPTON
TELLS JAGGER:
"I Can't Believe
This is Happening
to Me!"
HOT Scoop!!!
COULD YOU STAND
MEAT LOAF AT
YOUR
TABLE?


DAILY GUIDE ASTROLOGY
ROCK
STARS
HOW TO USE
THE STARS
TO GET A
ROCK JOB!!
WHAT DO
THE STARS
HOLD FOR
YOU?
A RECORD
CONTRACT?
KISS
DEAD
PREDICTED
BY THE STARS
YOUR GUIDE TO MARRY A ROCK STAR!!

POSTER
BARBI BENTO
TED NUGENT
TARZ ACTION
THE BABYS HARD

SUPERGROUPS
KISS
Fleetwood Mac
Aerosmith
Led Zeppelin
Peter Frampton
Bee Gees
Bruce Springsteen
etc.
SPECIAL
BONUS
POSTER
Gene
Paul
Ace
Peter

POPKRANT MET 6 POSTERS
POP
BIZ
PAUL STANLEY
ACE FREHLEY
verschijnt
per vier weken
DONNA SUMMER
GENE SIMMONS
CLIFF RICHARD
GARY NUMAN
BABE
BONEY M


THE
KISS
TOURS
1974-1980
CONCERT
REVIEWS
PAUL
GENE
PETER
ACE
ERIC
VINNIE
BRUCE
...in their
own words!
YOUR
HIGHLIGHTS
EXCLUSIVE
INTERVIEW
GENE'S
STEAMY
ROAD
STORIES
RARE KISS PIX

MUSIC LIFE
Happy New Year Special!
KISS

Billboard
In This
Issue
KISS
15 Years
of Smashes,
Thrashes
and hits

THE OFFICIAL MAGAZINE
KISS
EXPOSED
ERIC CARR
PAUL STANLEY
TALKS ABOUT THE NEW
KISS VIDEO & ALBUM!
GENE SIMMONS
BRUCE KULICK
LIFE-SIZE
POSTER!
COMPLETE
HISTORY!
EXCLUSIVE
PIX!

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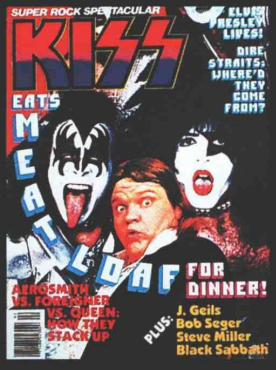
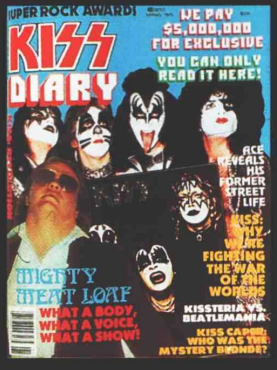
KISS LOVE-O-SCOPES!
THE STARS REVEAL
WHAT GENE,
PAUL, PETER & ACE WON'T!
KISS IN KOLOR - One By One!
SHAUN
ANDY
12 BIG GLOSSY
COLOR PIN-UPS!
LEIF
ROLLERS

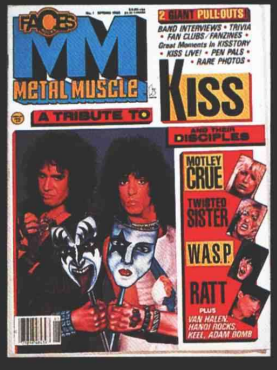
RECORD
WORLD
HITS OF THE WEEK

ROCK
SCENE
BRIAN
GUITARS
QUEEN
OVER 160
PHOTOS
KISS
AEROSMITH
STONEBOLT


SUPER ROCK SPECTACULAR
KISS
ELVIS
REALLY
LIVES!
DIRE
STRAITS:
WHERE'D
THEY
COME
FROM?
EATS
MEATLOAF
FOR
DINNER!
AEROSMITH
VS. FORE!MER
VS. QUEEN:
WON'T THEY
STACK UP
PLUS:
J. Geils
Bob Seger
Steve Miller
Black Sabbath

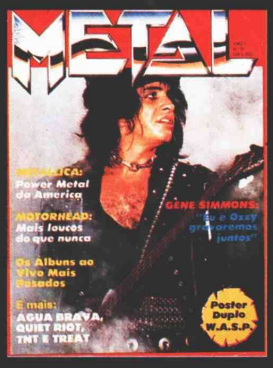
ROCK
SUPER EXCLUSIVA
CONOCE AL
NUEVO KISS

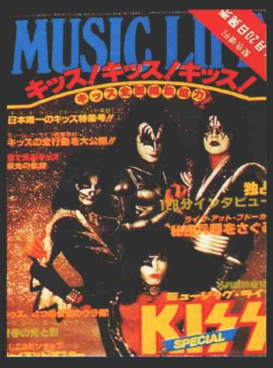

SUPER ROCK AWARD!
KISS
DIARY
WE PAY
$5,000,000
FOR EXCLUSIVE
YOU CAN ONLY
READ IT HERE!
ACE
REVEALS
HIS
FORMER
STREET
LIFE
KISS:
WHY
WE'RE
FIGHTING
THE WAR OF THE
WORLDS
KISSTERIA VS.
BEATLEMANIA
MIGHTY
MEAT LOAF
WHAT A BODY,
WHAT A VOICE,
WHAT A SHOW!
KISS CAPSULE:
WHO WAS THE
MYSTERY BLONDE?

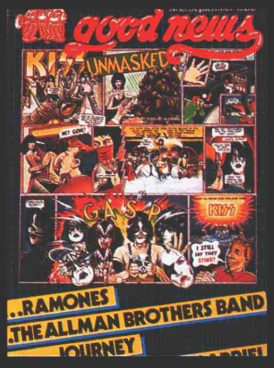

FACES
MM
METAL MUSCLE
A TRIBUTE TO
KISS
AND THEIR
DISCIPLES
MOTLEY
CRUE
TWISTED
SISTER
W.A.S.P.
RATT
PLUS
VAN HALEN
HANOI ROCKS
KEEL
ADAM BOMB

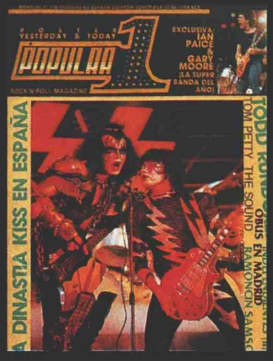
METAL
KISS
AC/DC
IZZY STRADLIN
DAD
NIRVANA
LETHAL
BAD 4 GOOD
BRIAN MAY MATO

1985
NOAH HATHAWAY
IRON MAIDEN
RELIX
ROCK IN RIO


METAL
MECHANICA:
Power Metal da America
MOTORHEAD:
Mais loucos do que nunca
Os Albuns ao Vivo Mais Pesados
E mais:
AGUA BRAVA, QUIET RIOT, TNT E TREAT
GENE SIMMONS:
Poster Duplo W.A.S.P.

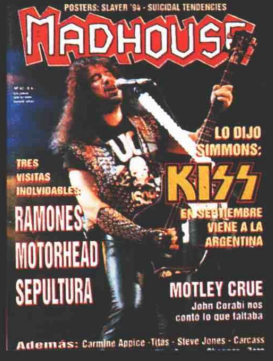

MUSIC LIFE
キッス!キッス!キッス!
KISS
SPECIAL

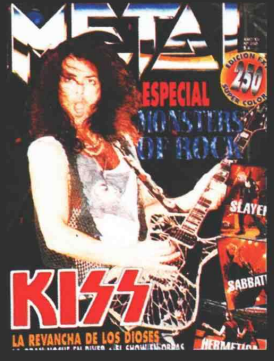

good news
KISS UNMASKED
KISS
..RAMONES
.THE ALLMAN BROTHERS BAND
JOURNEY


POPULAR 1
A DINASTIA KISS EN ESPAÑA
TODD RUNDGREN
TOM PETTY, THE SOUND

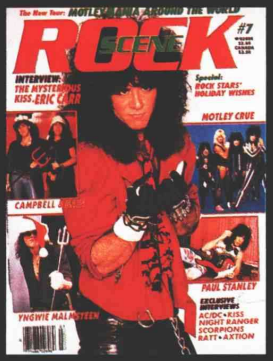
RIP KISS
EXCLUSIVE!
ONE MORE TIME... FOR THE KIDS
BON JOVI
OFF THE ROAD... FINALLY!
plus AEROSMITH · SLAUGHTER · EUROPE
L.A. GUNS · CORONER · THE FRONT
JETHRO TULL (YOU HEARD RIGHT?!)
THE CULT

MUSIC LIFE
ミュージック・ライフ
キッスから夢のプレゼント
素敵のギターが君のものになるぞ!
メタル・サウンド、アメリカ侵攻作戦


POSTERS: SLAYER '94 · SUICIDAL TENDENCIES
MADHOUSE
LO DIJO SIMMONS:
KISS
EN SEPTIEMBRE VIENE A LA ARGENTINA
TRES VISITAS INOLVIDABLES:
RAMONES
MOTORHEAD
SEPULTURA
MOTLEY CRUE
John Corabi nos contó lo que faltaba
Ademas: Carmine Appice · Titas · Steve Jones · Carcass


METAL
ESPECIAL
MONSTERS OF ROCK
KISS
LA REVANCHA DE LOS DIOSES

GROSSEST-EVER 64 PAGE ISSUE!
KERRANG!
KISS
Paul Stanley gets Animalized!
mind boggling four page spectacular!
WIN a £1,000 guitar!
WIN exclusive Scorpions goodies!
THE KERRANG! ROCK FESTIVAL
ticket details inside!


ROCK SCENE
#7
INTERVIEW: THE MYSTERIOUS KISS-ERIC CARR
Special: ROCK STARS' HOLIDAY WISHES
MOTLEY CRUE
CAMPBELL
MUD STANLEY
YNGWIE MALMSTEEN
EXCLUSIVE INTERVIEWS:
ACIDC · KISS
NIGHT RANGER
SCORPIONS
RATT · AXTION

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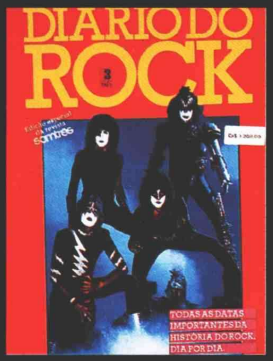
FOTOS EXCLUSIVAS
MONSTERS OF ROCK
BRASIL 94
KISS
BLACK SABBATH
SLAYER
SUICIDAL TENDENCIES
VIPER
ANGRA
DR. SIN
RAIMUNDOS

DOCUMENTO HISTORICO DE COLECCION
KISS
EN ARGENTINA

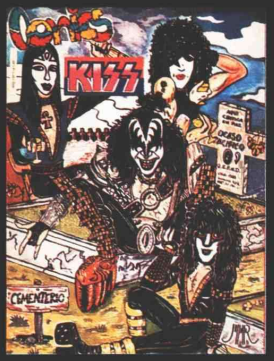
ROCK BRIGADE
KISS
& Amigos: Justo Tributo
BLACK TRAIN JACK
Posters: BLACK SABBATH · SEPULTURA

ALICE IN CHAINS
METALLICA
POR FIN
KISS!
LLEGA LA GRAN LEYENDA DEL METAL
SCOTT IAN
DE GUNS A AC/DC
ARRESTED
LETHAL

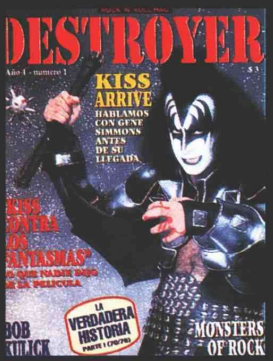
PREPARAMOS NUESTRO 5º ANIVERSARIO
¡¡ A TODO CARRETE!!
RED HOT CHILI PEPPERS
RAGE AGAINST THE MACHINE
KISS: ¡¡QUE FUERON DE LA LENGUA!!
REGALAMOS 100 POSTERS
LOS TOPOS DEL ROCK CHILENO!
PANTERA: LA OTRA

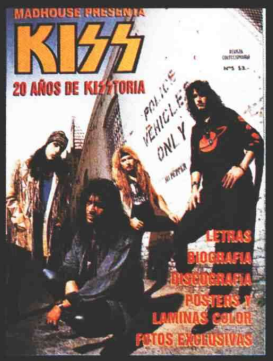

DIARIO DO ROCK
TODAS AS DATAS IMPORTANTES DA HISTORIA DO ROCK DIA POR DIA

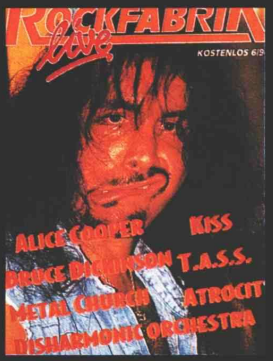
ROCK BRIGADE
KISS
POR CIMA
POSTERS MEGADETH P.U.S.
EXCLUSIVAS S.O.D. VOI VOD MINISTRY
SOUNDGARDEN
RENOVAÇÃO
BLACK SABBATH no Brasil, GENOCÍDIO, CHASTAIN, letras do IRON MAIDEN, e muito mais!


KISS
CEMENTERIO

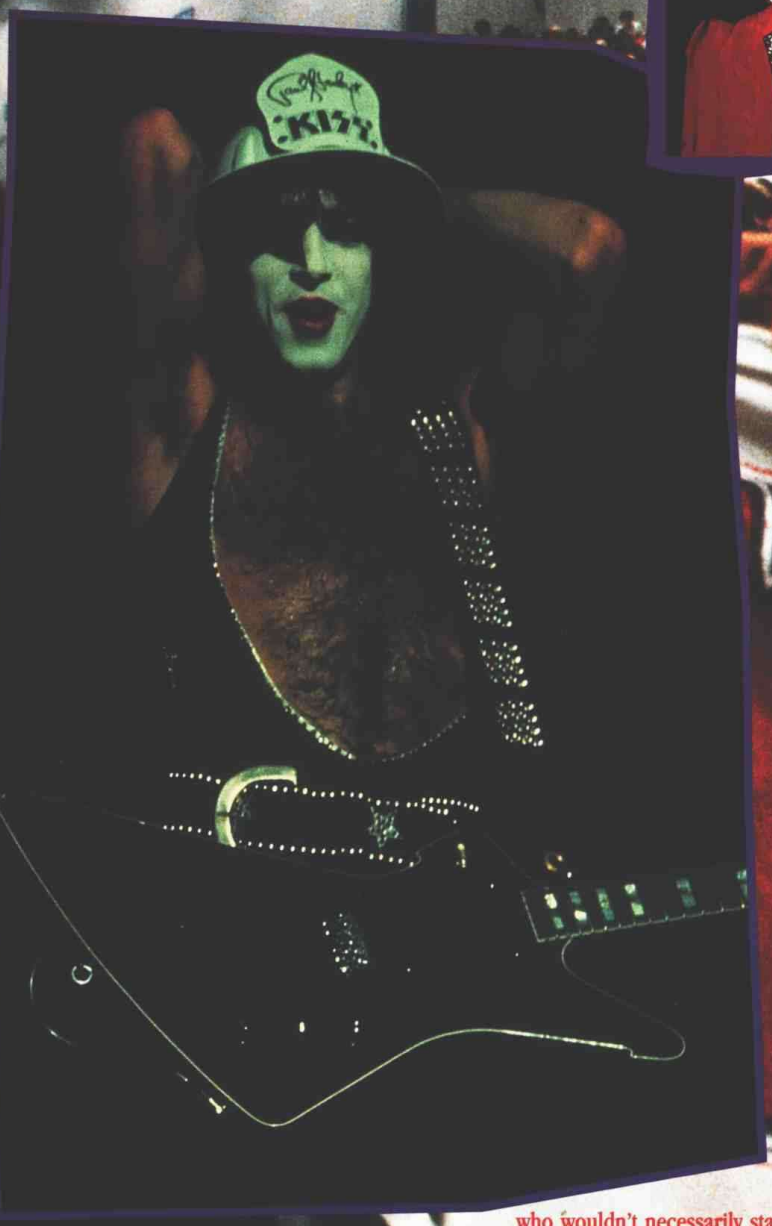
ROCK BRIGADE
Entrevistas
IRON MAIDEN
SCORPIONS
PUNGENT
STENCH
Exclusivo!
KISS
Conta Coisas Que Você Nem Sonha!
Posters
RIGHT
BON Jovi
Sucesso da Top Music 93
SOUL ASYLUM


DESTROYER
KISS ARRIVE
HABLAMOS CON GENE SIMMONS ANTES DE SU LLEGADA
LA VERDADERA HISTORIA
MONSTERS OF ROCK


MADHOUSE PRESENTA
KISS
20 AÑOS DE KISSTORIA
LETRAS
BIOGRAFIA
DISCOGRAFIA
POSTERS Y LAMINAS COLOR
FOTOS EXCLUSIVAS


ROCK FABRIK
KOSTENLOS
ALICE COOPER
KISS
T.A.S.S.
ATROCITY
METAL CHURCH
ORCHESTRA

BIZZ
MONSTERS OF ROCK
BRASIL '94
KISS
ENTREVISTA EXCLUSIVA



And so their trek across the States continued — but it was clear that KISS' stranglehold on American audiences was starting to loosen.

"By then, things began to get a bit shaky. Ticket sales in some places were soft, and instead of doing three nights at a venue, we were now doing only two," says Paul. "In fact, the very first date of the tour in Florida was canceled due to lack of ticket sales."

Even the runaway success of the single "I Was Made For Loving You" did little to help the situation.

"In some ways, 'I Was Made For Loving You' revived our career," says Paul. "It exposed us to a completely separate audience. But even though it pumped up our sales, it did so because of people who wouldn't necessarily stand by us through everything — they were people who were buying a hit record. And those fans never understood what KISS was founded on. And there's no denying that our core audience was disillusioned with some of the music we were doing."

Not only had KISS lost some of their edge musically, they also began to showcase a less-than-threatening visual appearance, trading in their black leather and silver studs for elaborate, colorful ensembles with flowing capes — and a few pounds of rhinestones to boot.

"We're not showing any disrespect to the costumes because it was something we believed in at the time," explains Paul. "But the truth is that we were becoming a Vegas show. The engine was no longer there, but there was a whole lot of chrome and paint. I mean, we were a long way from leather and studs."

And just as the band's sound and look changed, so did the the look of the people attending their concerts.

"In the beginning, we had a predominantly male audience," says Gene. "Now it was families who were showing up to our shows — mom, dad and the kids. I mean, there was nothing like seeing a four-year-old kid wearing KISS make-up at a show and having the time of his life — it was still very exciting. But it was clear that these people were beginning to take the place of some of our original fans, and that we had become too friendly and acceptable."

"But it's important to say that, as a band, we were still giving everything we could," says Paul. "We were still giving 100% of what we had to give. We never tried to shortchange the audience or ourselves, but you can only fight with what you have at your disposal — and at that point, the weaponry just wasn't there."

GREENSBORO DAILY NEWS

Since July 18, 1909

Thirty-Five Cents

GREENSBORO, N.C., SUNDAY MORNING, JANUARY 1, 1978

Cloudy, Rain

Expected High Today, 42
Saturday Temperatures
High 44, Low 33
Other Data A-2

Happy New Year!

Kissy Kissy

Gene Simmons, bass player of the rock group 'Kiss,' drops to his knees during a performance at Greensboro Coliseum Saturday night. With blood-spitting, fire-breathing and other visual spectacles, the group entertained a New Year's Eve crowd with their own special charm. Staff writer Chuck Alston's review of the bizarre performance appears on page A-3.

Staff Photo By Don Davis

Carter, Sadat Set Meeting In Egypt

From Daily News Wire Reports

TEHRAN, Iran — President Carter said Saturday he will meet with Egyptian President Anwar Sadat Wednesday for talks aimed at advancing the stalled Middle East peace negotiations.

Carter made the announcement during his visit to Tehran, Iran. In a toast with the Shah of Iran and Jordan's King Hussein, Carter said his New Year's wish was "peace throughout the world." Asked his wish for 1978, the shah replied, "the same."

The president said earlier that his meeting with Sadat would take place in Aswan in southern Egypt, where the Egyptian leader is on vacation.

The meeting, which is likely to be the centerpiece of Carter's tour of six foreign nations, will last only a few hours, squeezed in Wednesday as part of the president's journey that day from Riyadh, Saudia Arabia, to Paris.

The meeting's purpose, National Security Adviser Zbigniew Brzezinski said, will be "to see whether the process can be extended to more moderate Arabs, the Jordanians, the moderate Palestinians and the Saudis."

Carter is seeking to move the stalled Egyptian-Israeli peace talks ahead and to reassure Arab leaders, including Sadat, of U.S. fairness in the Middle East. Carter is certain to report on the outcome of his meeting today with King Hussein.

Carter and his wife, Rosalynn, arrived in Tehran Saturday afternoon for a heavily guarded 16-hour visit and saluted the Iranian people as "our close friends and allies." But several miles away scores of anti-American demonstrators shouted, "Yankee Go Home!"

Carter met with the shah shortly after his arrival, and officials said the two leaders agreed on a nuclear nonproliferation arrangement clearing the way for the sale of six to eight American-made light-water nuclear reactors to Iran.

(See Carter: A-9, Col. 1)

AP Laserphoto

As Shah Checks Watch, Carter Chats With King Hussein

Egypt Stresses Two Principles In Peace Plan

New York Times News Service

CAIRO — Egypt, in answer to Israeli peace proposals, said Saturday that Israel must withdraw completely from the West Bank of the Jordan River and the Gaza Strip and must recognize the rights of the Palestinians.

Egyptian Foreign Minister Mohammed Ibrahim Kamel declared that Israel must accept these two principles, which are not open to negotiation. Once they were accepted, negotiations should focus on the issue of security for both parties and on the manner and timeframe in which withdrawal and self-determination should be achieved, he said, scheduled to begin at the level of foreign ministers on Jan. 15.

Egypt wants to stress that Israeli Prime Minister Menahem Begin's plan for limited self-rule for the West Bank Palestinians is not acceptable even as a basis for negotiation, much less as a blueprint for a settlement, the official said.

Saturday's statement by Kamel is the Egyptian counterproposal to Begin's plan, they said. They added that it is intended to serve as a basis for the next negotiations.

It was thought to be significant that the Egyptian counterproposal was first [illegible] cabled to the American ambassador

Try To Visit Friend

Sakharovs See Bleak Camp Life

Kuznetsov was one of 11 people, nine

PETER CRISS STANDS UP TO BE ACCOSTED

Former Kiss drummer Peter Criss says he's no longer frustrated – he's put away his cat makeup, and is writing and recording love ballads.

El caso Kiss

La visita del conjunto norteamericano de rock ultrapesado Kiss a nuestro país, anunciada para la tercera semana de agosto, ha originado una serie de declaraciones y hasta de amenazas violentas. Dos periodistas de Clarín y uno de los exponentes más prestigiados de la corriente local del rock aportan su opinión sobre esta cuestión.

Especula con la cultura

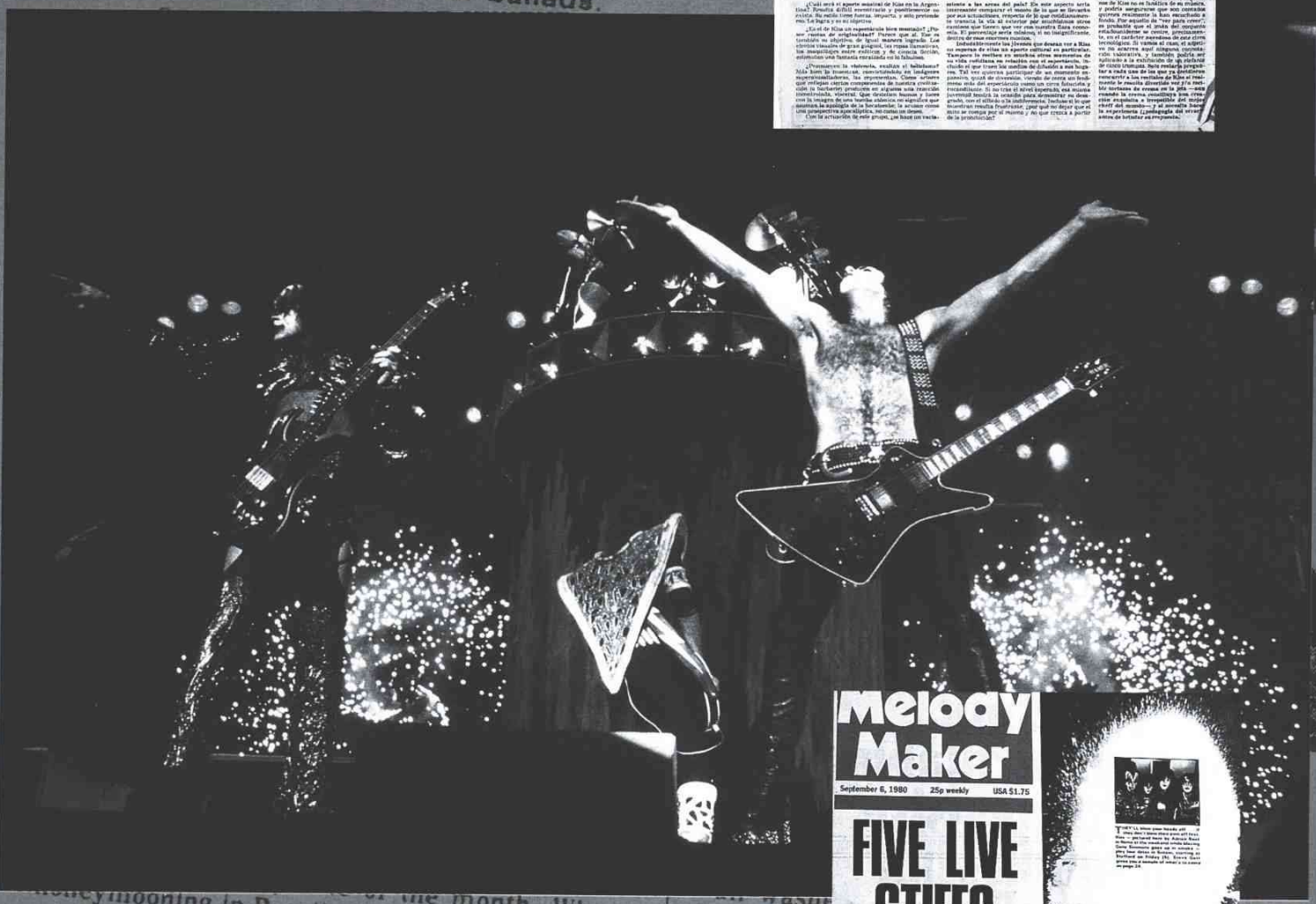
Por Silvia Camps

Quién nos prohíbe, quién nos autoriza

por Litto Nebbia

Pretensión y objetivo

Por Roque de Pedro



There was no question that the Dynasty tour inflicted a whole new series of pressures on KISS, and the band was practically breaking under the weight — especially Peter.

"The strains were really affecting everyone in the band at this point," says Gene. "But it was Peter who was affected most. He started doing more self-destructive things."

"Peter told us that he needed more time between shows so that he could rest," remembers Paul. "But when he had more time between shows, he would stay awake for nights and binge. So when he would have to play a show, he was so tired that his playing was all over the place. During one particular show on that tour, I turned around on stage to signal to Peter to pick up the tempo, and he got so mad that he decided in the middle of

Melody Maker

September 6, 1980 25p weekly USA $1.75

FIVE LIVE STIFFS

Yes, we have concerts

"Around the Dynasty era, we started seeing each other on the covers of gossip papers talking about who everyone was going out with. We didn't belong in those magazines, talking about dating various actresses. If it was something we wanted to do, then we should have kept it quiet. The whole idea in KISS up until then was keeping our personal lives personal, and to project an image that was as strong as the make-up. But by then, some of us wanted to reveal who we were and what we were doing outside of the band."

and started working on the next album. Still not aware that they were on a collision course with musical self-destruction, the band once again enlisted Dynasty producer Vini Poncia to produce the follow-up, Unmasked.

"We were completely lost at this point, to the point that we believed that Vini Poncia should produce Unmasked," says Gene. "In retrospect, it was a very bad idea to use him because he was much more concerned with radio and hit singles, and that was contrary to the band's natural hard rock approach. By the time we were doing demos for Unmasked, every song that came in was complete pop — not one song had an edge to it, except for maybe a few things that Ace brought in."

"And that was because Ace was living the most on-the-edge," adds Paul. "At least he could channel his recklessness into his music — we certainly couldn't do that because, as people, we had become cushy

A peculiar thing happens when you get a certain level of notoriety: you get unexpected surprises. One of these was an x-rated gay porno film that featured a male dancer who dressed up like Gene and was soon being "punished". This video is one of Gene's favorites...NOT!

the song to purposely drop tempo. It wasn't so bad that he was annoying us by slowing down the tempo, but he was also sabotaging the show in front of a sold-out audience. When we came off stage that night, Ace suggested that we end the tour right there and then and go home."

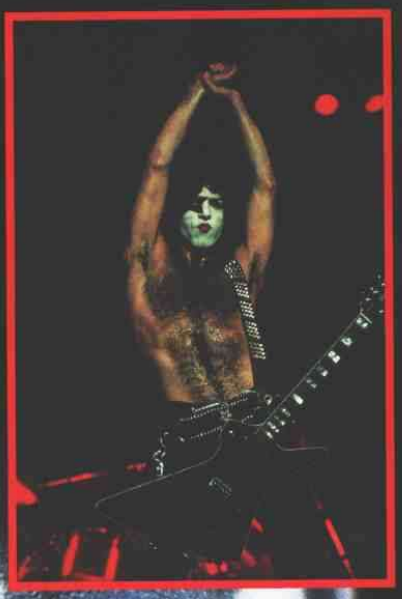
But the band stuck it out (KISS were never known to quit anything without a fight), and eventually the tour grounded to a halt — and, for the first time in their career, the band members were more than happy to go home.

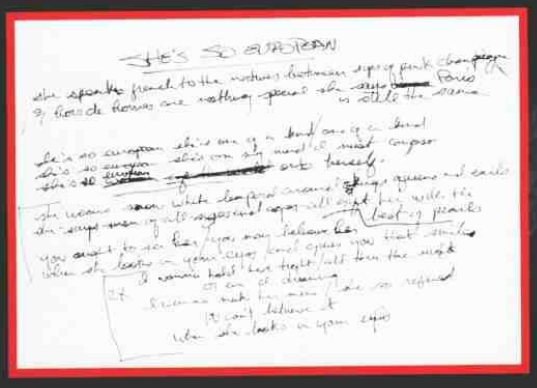
"When the tour ended, I really can't remember anybody actually saying goodbye to each other," says Paul. "I think we were all pretty well sick of each other, and when we got off the plane everybody just went their separate ways."

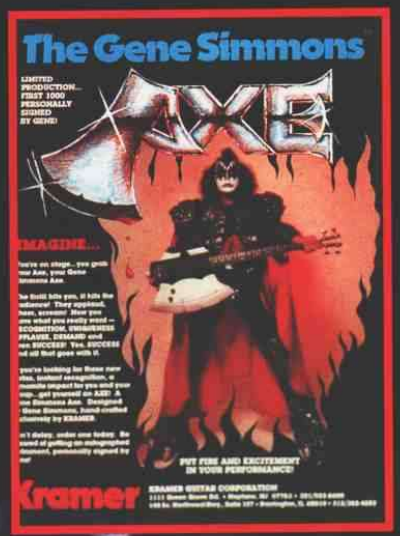
It wasn't long after the end of the Dynasty tour that they regrouped and wimpy. And our music became toothless. But it wasn't because we weren't trying — it was because we just couldn't do it."

"It was clear at that point that we stopped being KISS, the band that had always operated from its gut," says Gene. "It became a band that just did anything that had to be done, and our music changed dramatically. We were all being pulled in different directions, and everybody in the band was affected by it."

"BUT PETER, TO BE BLUNT ABOUT IT, HAD A DARK SIDE. THERE WERE A LOT OF THINGS ABOUT LIFE IN GENERAL THAT REALLY BOTHERED PETER. AND NO MATTER HOW BIG THE BAND GOT, IT NEVER SEEMED LIKE ENOUGH – POSSIBLY BECAUSE THERE WAS SOME LACK OF PERSONAL SATISFACTION THAT PETER NEVER GOT AS A MEMBER OF KISS. OUR PROBLEMS WITH PETER WERE ALWAYS LESS ABOUT THE BAND AND MORE ABOUT HIMSELF. HE WAS ALWAYS TRYING TO PROVE SOMETHING TO HIMSELF, AND ALWAYS FIGHTING HIS OWN DEMONS – AND THAT INCLUDED THE BAND."







"And we were all writing from a different place than before," continues Paul. "Our writing was not from a fight standpoint as it had been in the past — that divide-and-conquer attitude. Now we were going through the motions and we lost our toughness because we didn't need it anymore. Once we became successful, there was no longer anyone to fight."

Despite the band stumbling around with no musical direction or focus, Unmasked presented a far greater and more personal problem for KISS. It was the second consecutive album where Peter Criss was unable to play drums the way he was expected to, and once again the band asked him to step aside.

"By Unmasked, it was clearer than ever that Peter was on his way out as a member of KISS," says Paul. "We thought that his playing had deteriorated and we didn't want him to play on the record, and Peter understood this."

"Anton Fig played on every song on Unmasked except for one, a song Peter helped write," says Gene. "It didn't help matters for Peter that Vini Poncia, his ally who produced his solo album, was also very clear that Peter was just not cutting it as a drummer. So we used Vini as a buffer to explain to Peter that we weren't going to play with him until he straightened himself out. It was a really bad time for everyone, and we knew that we were going to have to get another drummer because Peter just wasn't cutting it anymore."

With Peter sidelined yet again and offering little promise that he'd ever be able to return to form, KISS were forced to face facts — the only line-up the band had ever known was extremely close to falling apart.

"We were already acknowledging to ourselves that our drummer was no longer in the band," says Paul. "And that was devastating to us because we were a band that had started out with that 'three musketeers' philosophy of all-for-one and one-for-all. When we started out, we believed that we would be KISS forever — that the four of us were KISS and were committed to each other. Now we were faced with the problem of one of us being too dysfunctional

to continue."

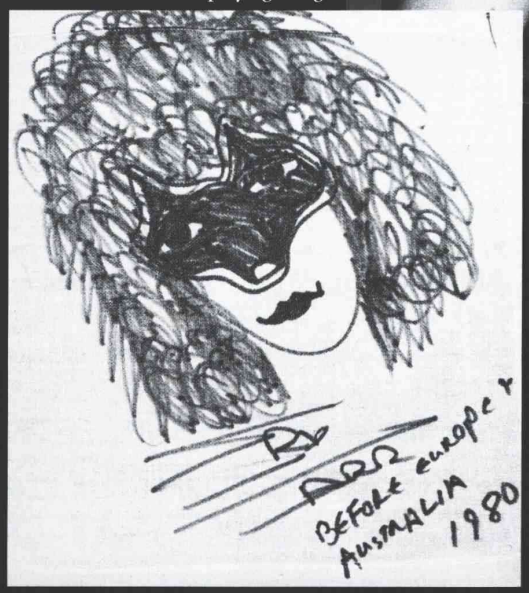
Ultimately, the band realized that going on this way would be futile, and that something had to be done about their fallen drummer — and so the decision was made to finally cut the Catman loose.

"At one point, me, Gene and Ace decided that Peter was to be fired," says Paul. "But Ace said that he wanted to give Peter another chance, and we said fine."

"So we told Peter that we were going to give him one more chance, and we told him to go away, get himself cleaned up, then come back," recalls Gene. "The next time we saw Peter was at SIR rehearsal studios in Manhattan, after the Unmasked album, and the Peter that walked in was certainly not the Peter we all once knew. He came in with an attaché case with sheet music in it and a music stand, and started telling us how he had been studying with Jim Chapin, a famous drum teacher. It was very bizarre behavior — we didn't even recognize him."

"Peter told us he didn't want us to talk to him about things like verses and choruses, and that he wanted to talk in specific musical terms," says Paul. "He kept saying 'Let me check my sheet music.' It was very sad because we all had to look at each other and finally say, 'It's over.'"

Granted, Peter was in disastrous shape at this point, and his condition was seriously threatening the stability of the band. But the blame for KISS beginning to crumble can not be directed solely at Peter, as Gene — who was now a regular in Hollywood celebrity circles — was also playing a significant role in the band's demise.



"What Gene was doing was as damaging to the band as what Peter was doing, but on a completely different level," says Paul. "As much as w thought we were fighting to keep the band together, we were completely unwilling to do what was necessary to make that happen. We were holding on to each other, but we refused to give up a lot of the stuff that was pulling the band apart. Everyone wanted to keep the band together, but we all wanted to live the way we wanted to live — and that was a far cry from asking each other if we could get a haircut, as we would have done five years earlier.

"The cover of Unmasked says it all," continues Paul. "It's confused, it has no focus — it's a cartoon, and it played on something that we had no intention of doing. I felt very strongly about it, and before it went to print I remember sitting with Gene and saying that it was a big mistake for us to use this cover."

Upon the album's release in May of 1980, Unmasked quickly attained gold status. But that would be the end of the album's run, and it then sputtered and died. It was the first time since the three records that preceded Alive! that a KISS album did not go platinum right away — and the band knew it was in serious trouble.

With the album sinking down the charts as quickly as it appeared, the band were forced to deal with Peter, once and for all. A meeting was held, with only the band members and Bill Aucoin present. By the end of the session, Peter Criss — after more than seven years as the band's inimitable skinsman — was no longer a member of KISS.

Oddly, news of Peter's dismissal was not made public for some time, and the band continued to keep up the facade that every-

"When Eric Carr joined the band, one of the first things he had to do was change his name because Paul Caravello just wouldn't work. One of the names he came up with was Rusty Blade [laughs], and we told him to think about it a bit more. Also, his original idea for make-up was The Hawk. The outfit had a padded feathered front that made him look like one of those baseball mascots. The only thing missing were big webbed feet. He looked like Big Bird, and he was miserable. But in a last-ditch, eleventh-hour move, he eventually came up with the Fox."

thing was fine in KISSland.

"We shot a video for 'Shandi' even though Peter had already been let go," says Paul. "Peter had been with us since the beginning, and yet we knew that when we were finished shooting for the day, he was gone for good."

"Peter was also going through a divorce at the time," says Gene. "His whole world was crumbling around him. But it really was a horrible time for everyone, the band included."

With Peter now gone for good, Gene off in Tinseltown and Ace barely hanging on, the band suddenly found themselves at a crucial point in their career.

"We were at a crossroads," says Gene. "We could either have broken up, because initially we had said that the four of us were KISS and that there would never be anybody else in this band, or we could have kept moving. It didn't take long for us to decide what to do, and shortly thereafter we started holding secret auditions to replace Peter."

For the first time since Gene and Paul needed a drummer and a lead guitarist for their exciting new post-Wicked Lester rock band some eight years ago, KISS began the hunt for a new drummer.

"There couldn't have been more than ten guys who auditioned for the spot," says Gene. "Some well-known drummers wanted to join, but we felt that it should be an unknown. And we were trying to recreate the initial audition process to see whether or not people had the right spirit — in essence, we were going back to the loft on 23rd St. But, as with most things, you can really never go back. But we were trying. One guy came in to audition, this guy from Brooklyn who cleaned stoves for a living, and the first thing he said to us was, 'It's a real pleasure to meet you. Let's play.' We started playing, and it was like thunder, even though he was the shortest guy in the room. It just fit like a glove. The one thing that probably sealed it for us was when, after the audition, he asked us for autographs. It wasn't brown-nosing, it's just that he was a real person. His name was Paul Caravello — and later, after he joined the band, he changed his name to Eric Carr."

The addition of Eric Carr not only filled the void behind the drum kit perfectly, it also breathed new life into the wheezing group.

"We liked Eric so much that as soon as he joined the band, we bought him a Porsche," recalls Gene. "Eric went from being a Brooklyn stove cleaner to having a fancy car and a full wallet — for him, it was a dream come true."

"And for us," adds Gene. "It was one less person in the band who had a cross to bear. Eric was innocent — he was a fresh, clean face who didn't have an ax to grind."

KISS' first live appearance with their new drummer — who had since taken on the sly persona of "the fox" — was at the Palladium in New York City, formerly the Academy Of Music where Gene torched his hair some seven years earlier. Despite being the new kid in town, Eric showed 'em who was boss.

"Eric was stellar," says Paul. "In just a

KISS ARE HERE!
Sunday Observer
The incredible shrinking man
A new US president
Free parking, please
The West Australian
Fire near Sydney kills five in truck
Hostages now in Govt hands
Govt holds back
Moll doctor tells of jaunts for gold
KISS claims 8000 victims
Group wows fans with rock thrills
When your hot water system stops cold, call Solahart fast!
All that glitters...
Honor to WA artist
Surprise, surprise!
KISS are in Perth tonight
The real Kissers
Superbeasts of Rock
COLOR NEWS SPECIAL
Richest rudest rowdiest rockers
LETTERS TO THE EDITOR
PENSIONERS ARE IGNORED
Kiss 'n' make-up!
Fans stage a warpaint welcome
BBC AXE FALLS ON WATCH WITH...WHO?
Doulton Wallguard Guarantee to cure Rising Damp
Royal Doulton
DOUG ACTS AS MASKER OF CEREMONIES
Kiss fans get fleeting glimpse of heroes
THE AGONY OF A FAN'S TRUE LOVE
MORE PICTURES, NORMAN GUNSTON INTERVIEW – PAGE 25

ACE FREHLEY

We steer our own destiny

PAUL STANLEY

We're a rock'n'roll band first

"Dear Kiss, thanks to you, my parents are s

THE ELDER

matter of weeks, he went from being somebody who auditioned for an established rock group to someone who probably fit the band better than the band fit him. Quite honestly, at that point Eric was clearer on who KISS was than the band was."

For KISS, Eric was a godsend, giving the band the shot in the arm it so desperately needed — and a chance for Eric to live out his fantasies as a rock n' roll drummer. But despite this perfect marriage, Eric unfortunately had to cope with being the first new KISS member since the band first started.

"Eric was aware, right from the beginning, that there was going to be a segment of KISS fans that would never see him as our real drummer," says Paul. "And I think he felt that right up until the very end, even though that once he proved himself, the fans embraced him. But in his mind, he felt he was never the real KISS drummer."

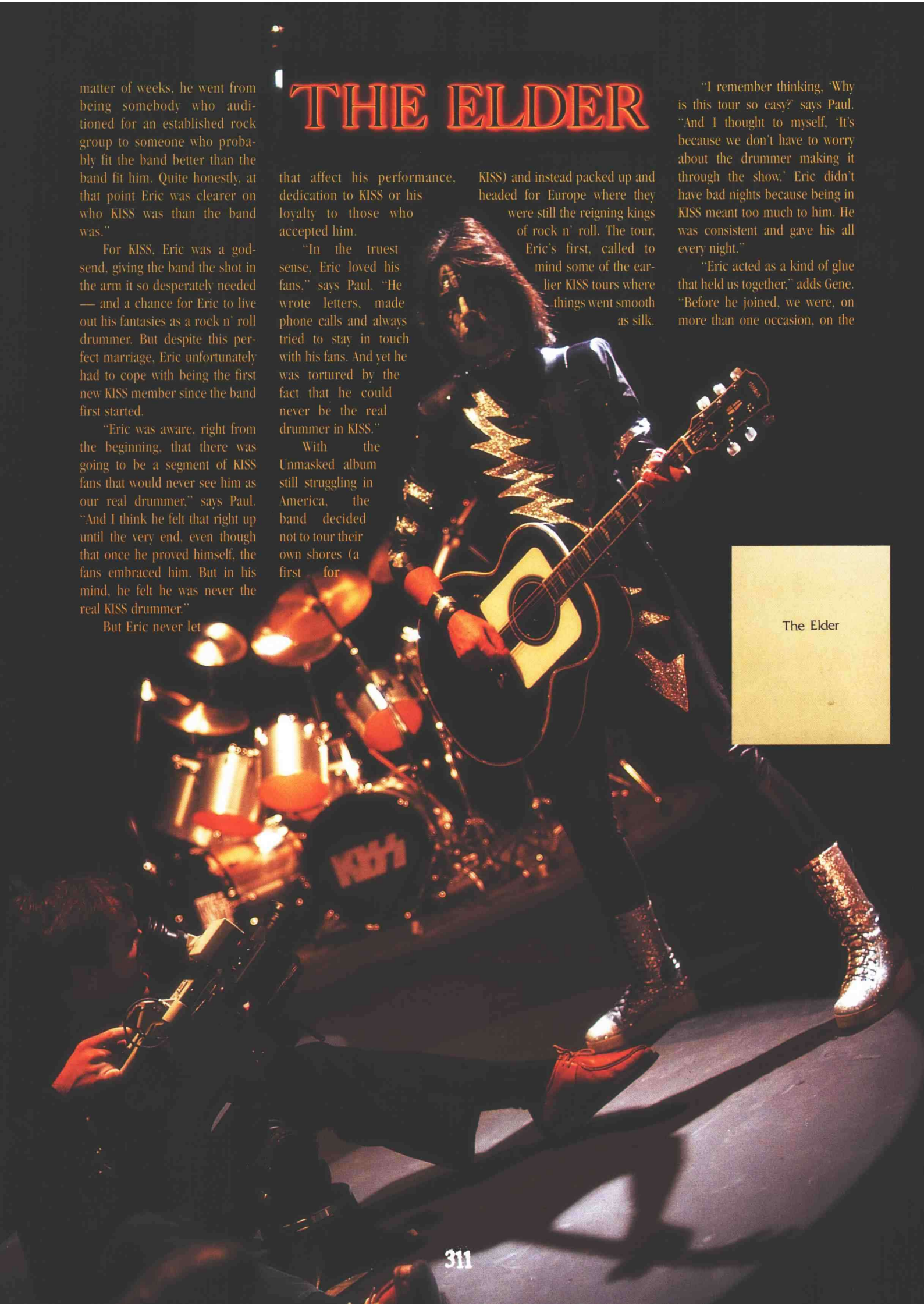
But Eric never let that affect his performance, dedication to KISS or his loyalty to those who accepted him.

"In the truest sense, Eric loved his fans," says Paul. "He wrote letters, made phone calls and always tried to stay in touch with his fans. And yet he was tortured by the fact that he could never be the real drummer in KISS."

With the Unmasked album still struggling in America, the band decided not to tour their own shores (a first for KISS) and instead packed up and headed for Europe where they were still the reigning kings of rock n' roll. The tour, Eric's first, called to mind some of the earlier KISS tours where things went smooth as silk.

"I remember thinking, 'Why is this tour so easy?' says Paul. "And I thought to myself, 'It's because we don't have to worry about the drummer making it through the show.' Eric didn't have bad nights because being in KISS meant too much to him. He was consistent and gave his all every night."

"Eric acted as a kind of glue that held us together," adds Gene. "Before he joined, we were, on more than one occasion, on the



The Elder

brink of breaking up. And when Eric joined, it became very easy for us to all get along again. It was impossible not to like Eric."

The smashing success of the European tour made it clear that KISS were still an international phenomenon, even if their popularity back home was waning. From there, the band headed to previously uncharted territory (and received one of the biggest welcomes in their career) — Australia!

"At that point, the stadium shows in Australia were the biggest dates of our career," remembers Gene. "It was a completely unexpected mass following."

"Every night would be a party thrown by the promoter," adds Paul. "He would call the news crews and the modeling agencies and rent out a major club in town — and he would invite all these beautiful women and tell them that no men were allowed. At any given party, there would be a hundred women — and the four of us. The whole tour was massive, and this was Eric's first real exposure to the rock n' roll lifestyle. And he handled it great."

Not since their invasion of Japan four years earlier had KISS encountered the sort of hysteria as they did down under.

"In the face of all the turmoil that was surrounding the band and the way the fans in America were feeling about us, in Australia we were just being discovered," says Paul. "We were embraced as conquering heroes."

"KISS had an astonishing effect on the people of Australia," adds Gene. "At one point we were told by our Australian record company that one in every fourteen people in the entire country owned KISS records — and we thought this was just amazing. In fact, there was more merchandising there than we had seen anywhere else besides in America. There was Nabisco KISS cereal, KISS Maybelline women's make-up, KISS ice cream — anything you could imagine."

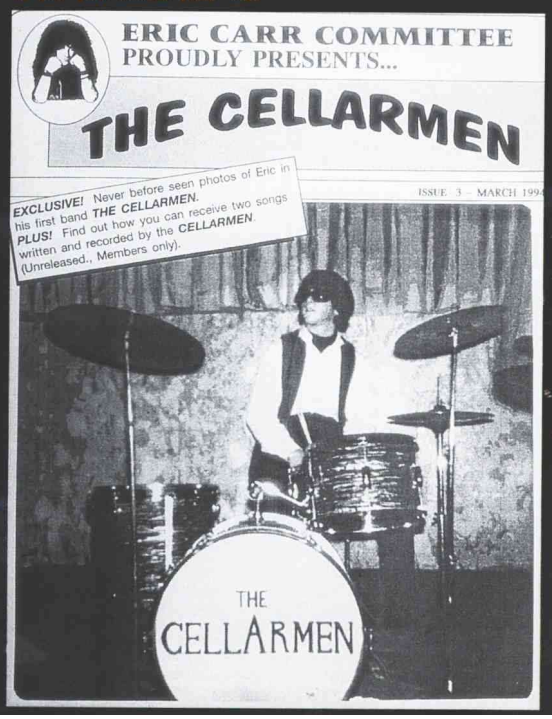
After laying waste to the Australian rock circuit, KISS returned home and turned their attention toward making another record. Only now did the band begin to realize their failings with their two previous efforts, Unmasked and Dynasty, and they knew the next record would have to be different. Better. Stronger. KISS.

"We realized that we had to get back to doing rock n' roll," says Gene. "Ace wanted us to record the next record in his home studio in Connecticut, and we said, 'Okay.' It was Eric's first recording experience with us, and we all went to Ace's house and started working. The atmosphere was very loose and very friendly, and there really wasn't too much pressure on us. We recorded about five songs, and we felt that we had gotten a little closer to what KISS was naturally than the stuff we had

Bekantas bekanta

Popvärldens hemligaste ansikten

DEN OSMINKADE SANNINGEN OM KISS

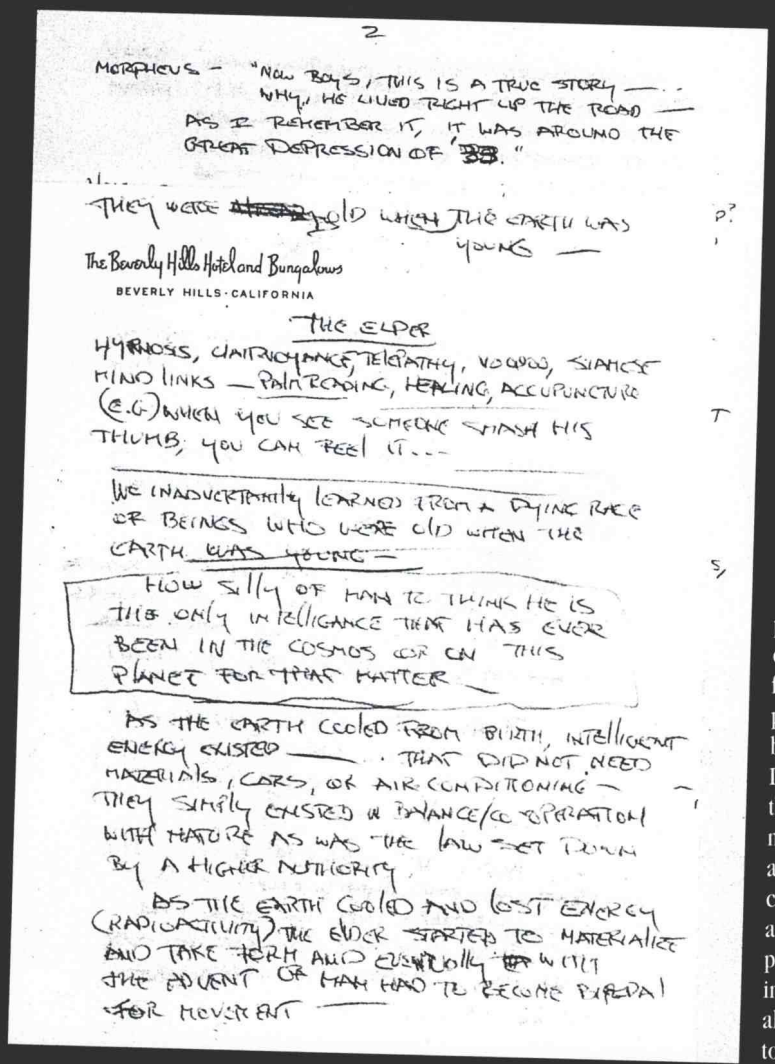

ERIC CARR COMMITTEE PROUDLY PRESENTS...

THE CELLARMEN

ISSUE 3 — MARCH 199

EXCLUSIVE! Never before seen photos of Eric in his first band THE CELLARMEN.
PLUS! Find out how you can receive two songs written and recorded by the CELLARMEN. (Unreleased., Members only).

THE CELLARMEN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MORPHEUS - "NOW BOYS, THIS IS A TRUE STORY — WHY, HE LIVED RIGHT UP THE ROAD — AS I REMEMBER IT, IT WAS AROUND THE GREAT DEPRESSION OF '33."

THEY WERE ~~OLD~~ OLD WHEN THE EARTH WAS YOUNG —

The Beverly Hills Hotel and Bungalows
BEVERLY HILLS · CALIFORNIA

THE ELDER

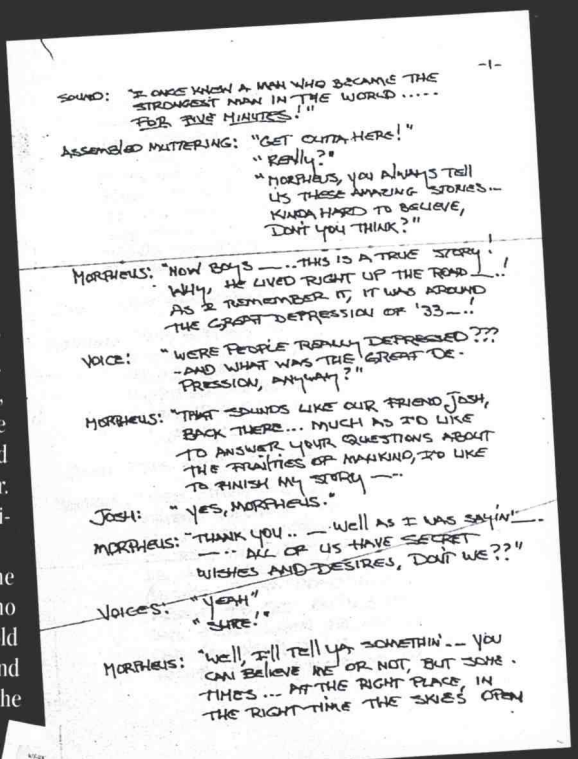
HYPNOSIS, CLAIRVOYANCE, TELEPATHY, VOODOO, SUNDRY MIND LINKS — PALM READING, HEALING, ACCUPUNCTURE (E.G.) WHEN YOU SEE SOMEONE SMASH HIS THUMB, YOU CAN FEEL IT...

WE INADVERTANTLY LEARNED FROM A DYING RACE OF BEINGS WHO WERE OLD WHEN THE EARTH WAS YOUNG —

HOW SILLY OF MAN TO THINK HE IS THE ONLY INTELLIGENCE THAT HAS EVER BEEN IN THE COSMOS OR ON THIS PLANET FOR THAT MATTER —

AS THE EARTH COOLED FROM BIRTH, INTELLIGENT ENERGY EXISTED — THAT DID NOT NEED MATERIALS, CARS, OR AIR CONDITIONING — THEY SIMPLY EXISTED IN BALANCE/CO-OPERATION WITH NATURE AS WAS THE LAW SET DOWN BY A HIGHER AUTHORITY.

AS THE EARTH COOLED AND LOST ENERGY (RADIOACTIVITY) THE ELDER STARTED TO MATERIALIZE AND TAKE FORM AND EVENTUALLY ~~WITH~~ WITH THE ADVENT OF MAN HAD TO BECOME PHYSICAL FOR MOVEMENT —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SOUND: "I ONCE KNEW A MAN WHO BECAME THE STRONGEST MAN IN THE WORLD..... FOR FIVE MINUTES!"

ASSEMBLED MUTTERING: "GET OUTTA HERE!" "REALLY?" "MORPHEUS, YOU ALWAYS TELL US THESE AMAZING STORIES— KINDA HARD TO BELIEVE, DON'T YOU THINK?"

MORPHEUS: "NOW BOYS — THIS IS A TRUE STORY! WHY, HE LIVED RIGHT UP THE ROAD! AS I REMEMBER IT, IT WAS AROUND THE GREAT DEPRESSION OF '33—"

VOICE: "WERE PEOPLE REALLY DEPRESSED??? -AND WHAT WAS THE GREAT DEPRESSION, ANYWAY?"

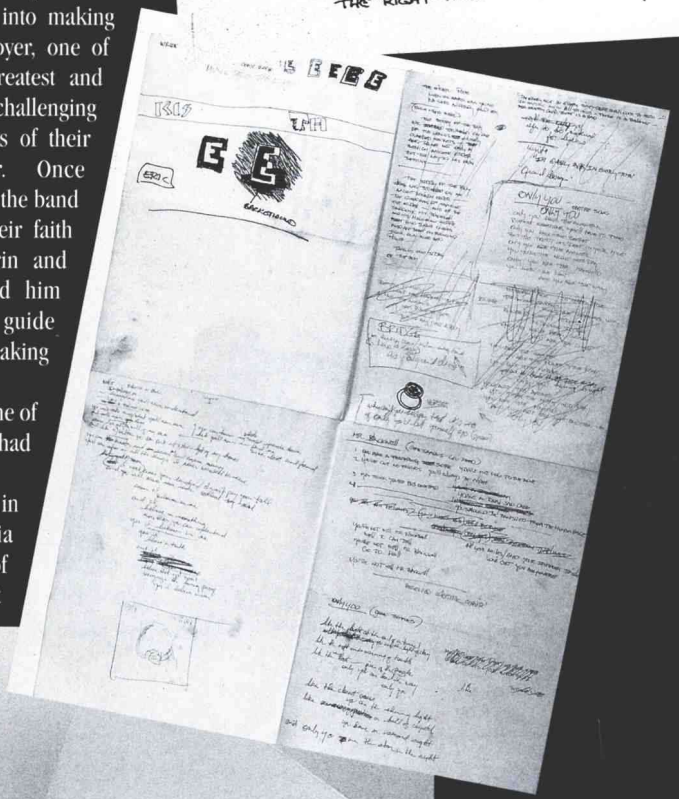
MORPHEUS: "THAT SOUNDS LIKE OUR FRIEND JOSH, BACK THERE... MUCH AS I'D LIKE TO ANSWER YOUR QUESTIONS ABOUT THE FRAILTIES OF MANKIND, I'D LIKE TO FINISH MY STORY —"

JOSH: "YES, MORPHEUS."

MORPHEUS: "THANK YOU.. — WELL AS I WAS SAYIN' — ALL OF US HAVE SECRET WISHES AND DESIRES, DON'T WE??"

VOICES: "YEAH" "SURE!"

MORPHEUS: "WELL, I'LL TELL YA SOMETHIN'... YOU CAN BELIEVE ME OR NOT, BUT SOME TIMES... AT THE RIGHT PLACE, IN THE RIGHT TIME THE SKIES OPEN



done on Unmasked and Dynasty, although it still wasn't the down n' dirty sound we were looking for. But it was a far cry from being a pop band. Eric was definitely playing a role in us being a more forceful band."

"You couldn't have Eric in the band and not want to take advantage of his abilities," adds Paul. "Here was a guy who played like John Bonham, and we tried to make the most of that — and our music got stronger because of it."

Feeling a restored confidence in their music, KISS decided it was time to begin recording. They had the tunes, they had the attitude — all they needed now was a producer. The choice was obvious.

Bob Ezrin. The producer who entered the KISS fold four years earlier and practically bullied the band into making Destroyer, one of the greatest and most challenging albums of their career. Once again, the band put their faith in Ezrin and allowed him to guide them through the record-making process.

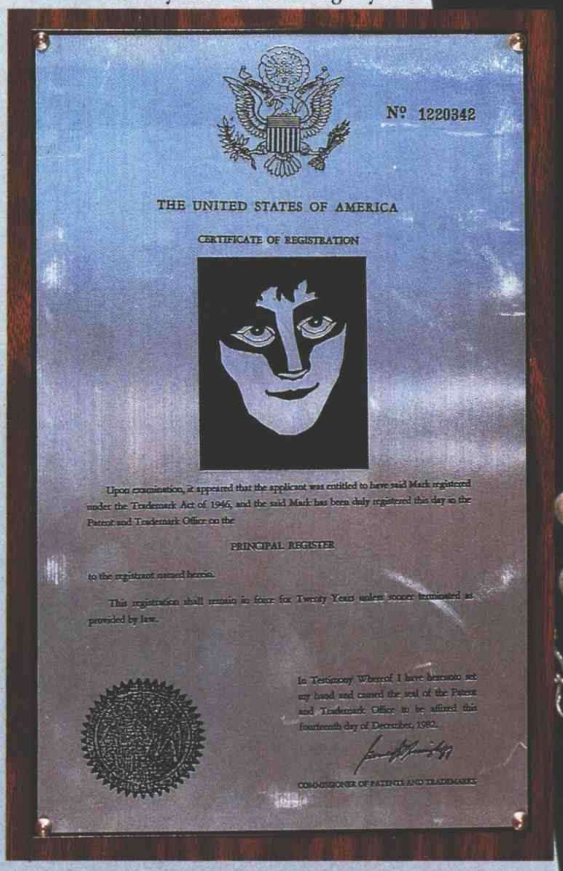
It would turn out to be one of the biggest mistakes KISS had ever made.

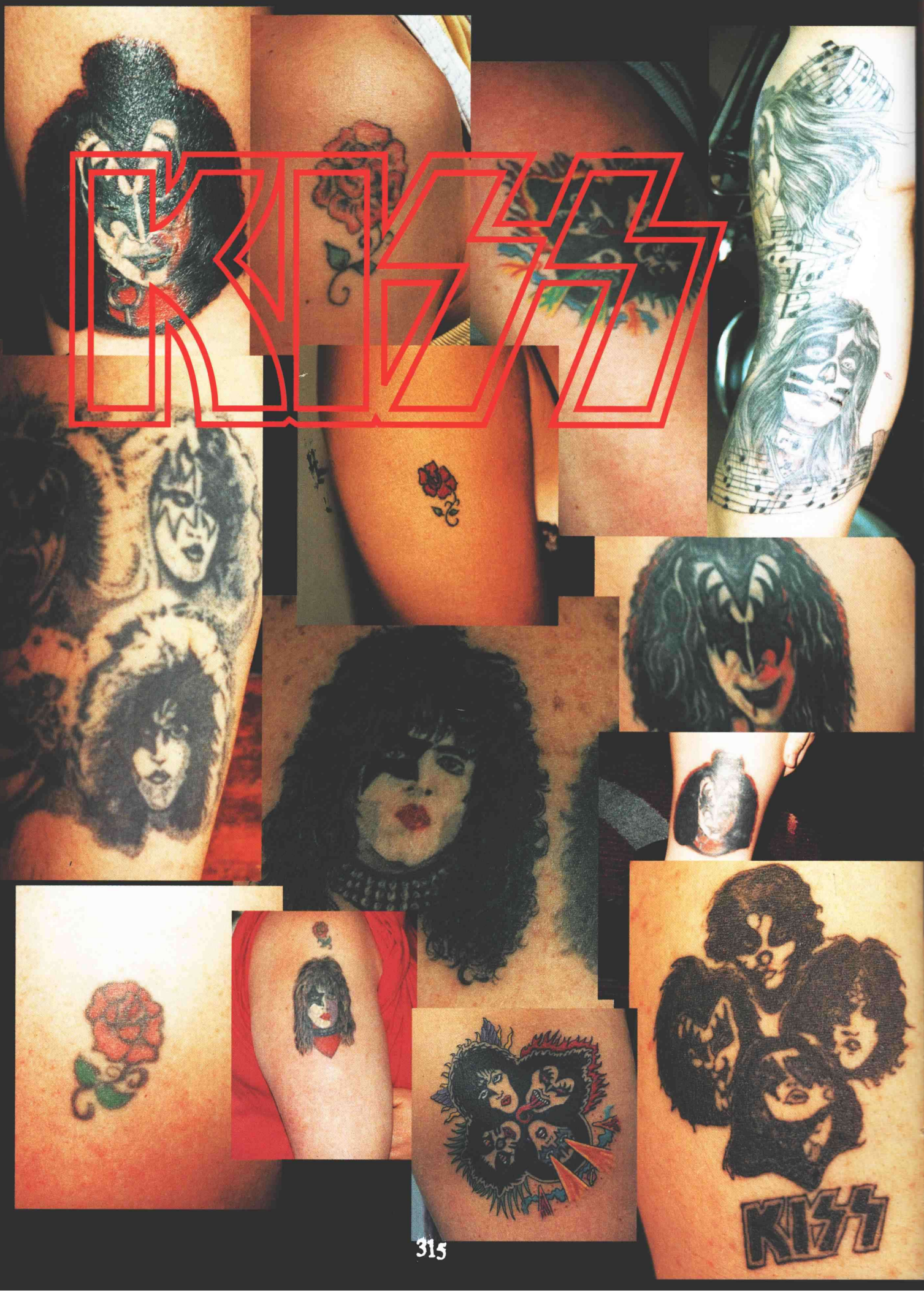
"Bob was closer to us in aesthetics than Vini Poncia was, and maybe in the back of our minds we figured that

working with Bob again was a way for us to get back to being KISS," says Gene. "So we said to Bob, 'Okay, tell us what to do.' We put all our eggs in Bob Ezrin's basket, but as we later found out, this Bob wasn't the Bob we knew — he was having a lot of personal problems at that point."

Paul remembers when Bob finally threw a monkey wrench into the mechanism, permanently destroying what the band was attempting to create: "We started recording the album using the songs we had written before we called Bob, and in the middle of the whole thing Bob came to us and said, 'This isn't right — we have to do a concept album.' And our jaws just dropped. We couldn't believe it. But we decided to go with it. Gene came up with this concept he called 'The Elder,' and Bob and Bill Aucoin both thought it was great. I can remember Ace being completely thrown by the whole idea. He was very much against doing a concept album. The rest of us just figured that Bob was gonna save us — that he would make it work."

But they were dead wrong. By the




KISS
KISS

tattoos

GENE SIMMONS

...for life

time they realized the mistake they had made, they were in way over their heads — and sinking fast.

"Unfortunately, once we committed to Bob and were in the middle of the whole project, we realized that Bob was clearly in no shape to make it work," says Paul. "He was unable to think clearly, and sometimes we'd wind up waiting all day for him to show up at the studio. Or he would tell us to send cassettes of what we were doing to his house — and he lived ten minutes from the studio! The music on this album was so foreign to us that we were dependent on Bob to get us through it — and he wasn't around to do so."

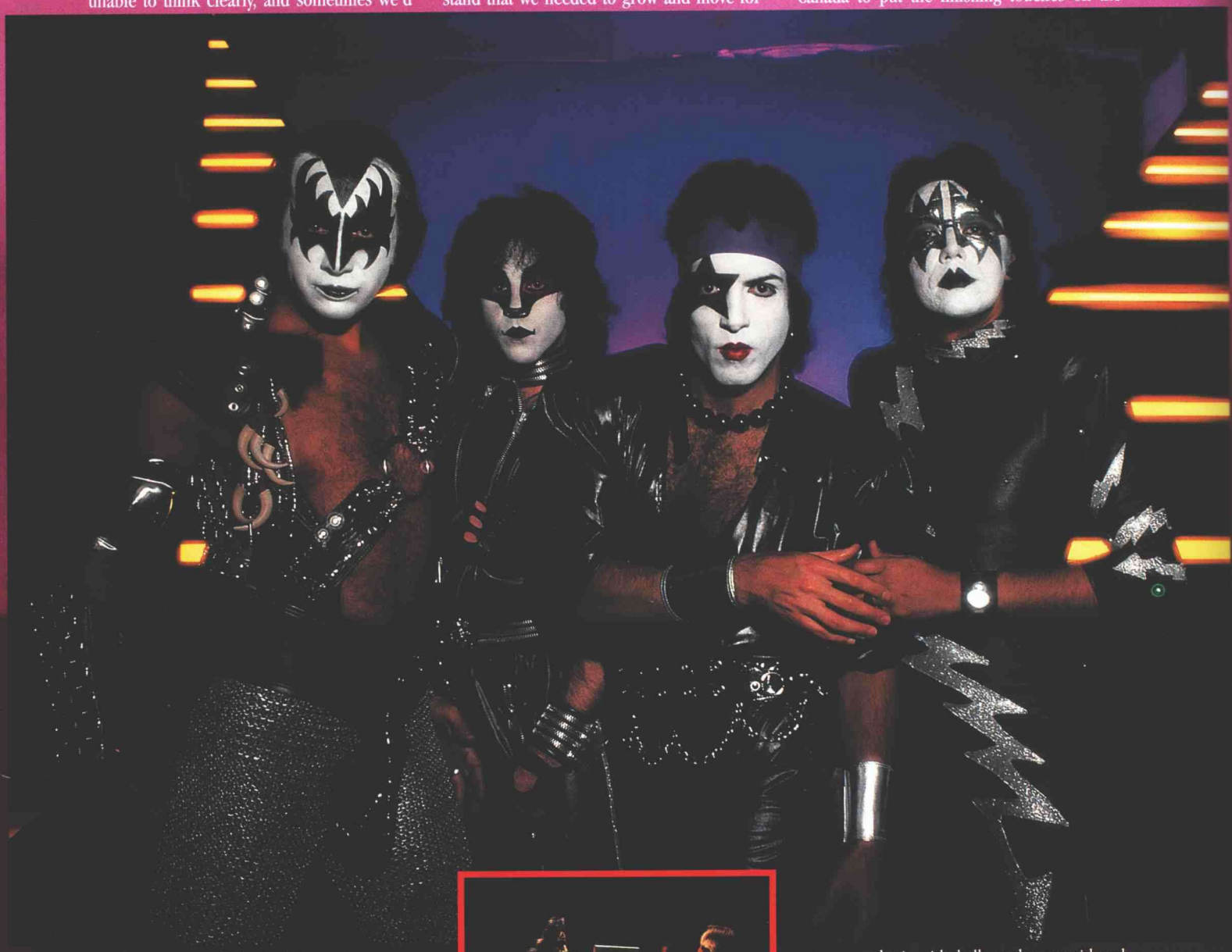
But despite Ezrin ultimately guiding the band in a very wrong musical direction, the band — particularly Gene and Paul — were genuinely enthusiastic about making a conceptual album like (Music From) The Elder. But Ace was clearly against it from the start, and even Eric, who didn't play on the tracks "I" and "Odyssey," sensed that something about this new approach wasn't right. It wasn't KISS.

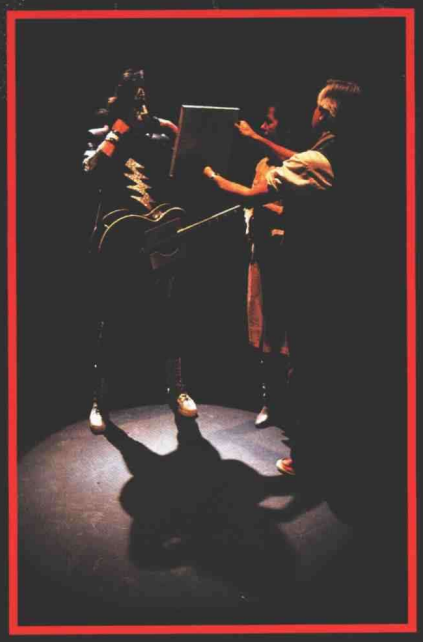
"Eric was not happy with the record," says Gene. "He was clear right from the beginning that it didn't sound like the KISS he knew. We thought it was just him being inexperienced and amateurish — like, 'What does he know?' That sort of thing."

"We figured that Eric just didn't understand that we needed to grow and move forward," adds Paul.

"But both Eric and Ace felt something that was an absolute truth," continues Gene, "that this wasn't really KISS."

After the basic tracks for the album were recorded at Ace's home studio, the band relocated to Ezrin's farmhouse studio in Toronto, Canada to put the finishing touches on the strange and misguided album they considered their crowning achievement. But Ace wanted no part of it.





"That's when Ace drew the line," says Gene. "He told us that he was against the record, that it wasn't rock n' roll, and that he was going to stay in New York. So we started sending 24-track master tapes of the album to his house, and Ace would record his parts in his home studio and send the tapes back up to Canada. And it was unfortunate because it was just another wedge that was being driven between the band and Ace. That's how we finished the album."

"And, in retrospect, Ace was right because we had no business letting somebody outside the band call the shots," says Paul.

"We were being led around by the nose."

Oddly enough and despite the turmoil surrounding the affair, The Elder was eventually completed. With tapes in hand, the band returned to New York where they invited the PolyGram Records brass to get a taste of the new KISS sound. As songs like "Just A Boy," "Under The Rose" and "Mr. Blackwell" blared from the speakers, the roomful of listeners could barely recognize the band who once slayed 'em with "Strutter," "God Of Thunder" and "Parasite." Their stunned reaction was an eerie foreshadowing of the public response The Elder would receive upon its national release in November of 1981.

"We were all convinced that this album was our masterpiece," says Gene. "We sat there and played the entire record from beginning to end, and the PolyGram staff was absolutely shocked. No one clapped, and yet we all looked at each other and patted each other on the back like, 'Yeah, we did it!' That's how lost we were at that point."

"We don't argue with anyone who says The Elder is a really good album," says Paul. "Our only point of contention is that it's not a really good KISS album. It didn't come from within us. It was calculated, premeditated and an attempt by us to impress people who we shouldn't have given a shit about."

When The Elder finally does see the light of day, it quickly becomes the band's only real commercial bomb up to that point — and remains so to this day. Even the press, whom the band was hoping to impress, paid little attention to the record. From the looks of things, KISS — once a great rock n' roll giant — was now almost dead.

For the second consecutive year, KISS didn't even bother to tour their homeland. At this point, the band's European record company suggested another KISS "greatest hits" album, and the band — who didn't approve of Double Platinum — quickly rejected the idea. But the record company persisted, and eventually the band agreed to another compilation record, with the condition that the

"MR. BLACKWELL"

WE NEVER SAW KNOCKER DOOR

WE WANT:

1. THIS TYPE OF DOOR WITH RIVETS/BOLTS
2. ADD RELIEF
3. BACK COVER HAS DOOR HINGE

"I"

"ONLY YOU"

Ace was great. He was probably the most lovable guy in the band in a sense because he was so genuine. Ace would give you the shirt off his back, and he meant it. He was very bright, very together — but a little off this planet. Ace also always remembered where he came from. He would say to the other guys, "listen, it's only rock and roll — let's not take it so seriously." Ace loved what he did, and when you fall in love with something like music, that means more than anything. Ace always remembered that."

— Bill Aucoin

Hoje há 'Kisses' em Cascais e nós damos cem bilhetes!

...noite que o grupo «hard-rock» «Kiss» toca no Pavilhão ... O concerto, assegurado na sua primeira parte, pela ...radiana «Helix», tem o seu início às 21 e 30.

...assistência, que irá encher o enorme Pavilhão do Dra... ...al, estará uma larga centena de leitores do «CM» para ...trada no recinto foi oferecida (é o termo), sem necessi... ...espender um centavo.

...A oferta, já aqui revelada na nossa edição de ontem, ...esta em prática. A iniciativa compreende a distribui... ...de 100 bilhetes a outras tantos leitores.

...ição a feita hoje na «Loja 19», Centro Comercial Grão-... ...Castilho, entre as 9 e 30 e o meio-dia. Os interessados ...esentar esta edição do «CM», recebendo em troca um ...o concerto dos «Kiss», sem pagarem qualquer quan...

...só entrar para o mundo dos «Kiss», que se espera ...Em Cascais, será a primeira vez que sobem a um palco ...a lavada». E isso é sinal de que os «Kiss» trazem ...dades na bagagem...

...oy, liderando, à guitarra, na companhia de Eric Carr, na ...nie Vincent, na guitarra, e Gene Simmons, no baixo, ...ma noite do sonho a portugueses que nunca os viram ...mente, o «rock» teatralizado, que eles encenam so... ...deixou de ser um raro privilégio à América que os viu ...scer. Hoje, há «Kiss» em Cascais, com o patrocínio

'KISS' VÃO PARTIR GUITARRAS!

Afinal há uma forte possibilidade de os «Kiss» tocarem, pelo menos, algumas músicas do concerto que se realiza hoje, com as tradicionais maquilhagens de «felino», «demoníaco», «sexual» e «espacial», afirmou ao «CM» Ricardo Casimiro, promotor do espectáculo que terá sensivelmente hora e meia de duração.

«Eles pediram para comprar uma série de cosméticos e leva a crer que venham a fazer essa surpresa» — acrescentou aquele elemento.

Um tanque de guerra, que servirá de suporte à bateria é o elemento forte da decoração escolhida pelos «Kiss» para este espectáculo único em Portugal, que se realiza no Pavilhão do Grupo Dramático e Desportivo de Cascais.

Além das visuais loupas, extravagantes e multicolores, que desde sempre caracterizaram esta banda de «hard-rock», outras novidades há a assinalar.

Para os efeitos especiais que decerto farão as delícias dos que, no nosso país, já aderiram a «Kissmania», os elementos daquela banda solicitaram 100 quilos de gelo seco (ordispensável para os famosos e dos gerentes de CO2 para as «explosões».

Do rol constam também duas dezenas das famosas guitarras «Gibson» que Paul Stanley, Gene Simmons, Ace Frehley e Eric Carr partirão em pedaços nos momentos apoteóticos do «show».

COMPLEXO SISTEMA DE LUZES

Os «Kiss» actuarão no maior palco até agora montado naquele pavilhão ocupando a largura do recinto 30 metros e uma profundidade de 12 metros, possuindo várias zonas elevatórias.

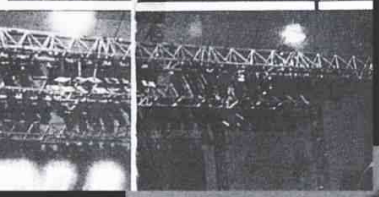
O sistema de luzes é também o mais complexo utilizado até hoje. A banda que consegue despoletar manifestações de histeria e fanatismo, tornará no espectáculo de logo à noite com 1 mil watts de luz e 1 mil de som.

Cerca de meia centena de lectores acompanharam a banda que inicia em Lisboa uma digressão europeia. Especialistas de som, outros para os efeitos especiais, luzes, maquilhagem, afinadores de guitarras e da bateria, além de dois imponentes guarda-costas.

«São exigentes, rigorosos e sabem o que querem» — disse um elemento da organização, acrescentando que o grupo solicitou uma sala especial para a afinação das guitarras e uma outra para os «Kiss» repousarem durante o espectáculo e que funcionará por debaixo do palco.

A primeira parte deste concerto estará a cargo da banda britânica «Helix».

Gene Simmons, Vinnie Vincent e Paul Stanley (da esquerda para a direita), três dos quatro elementos da banda que, logo à noite, actuará em Cascais



Eric Carr, o baterista dos «Kiss» tocará em cima deste espectacular tanque de guerra, donde, certamente, sairão muitos dos efeitos especiais que se preparam para o concerto

band record a batch of new songs for the album.

The Killers album, which was never released in America, offered 15 KISS gems, including "Cold Gin," "Love Gun" and "God Of Thunder," plus five new songs: "Sure Know Something," "I'm A Legend Tonight," "Down On Your Knees," "Nowhere To Run" and "Partners In Crime." For this quick recording session, Ace was nowhere to be found — he hadn't helped write any of the songs, nor did he participate in the recording. It was an all-too familiar story for the rest of the band, and as much as Ace was fed up with KISS, KISS was fed up with Ace.

"We were out on the west coast working, and Ace was back east," says Gene. "We started working with different guitar players, and that's when a guy named Vincent Cusano came into the mix. Initially, he just came in as a co-writer because we were very lost and needed help coming up with good material. So Vinnie came in, and the stuff we came up with was half-way decent. It was almost a rock n' roll KISS album, and Killers helped us get back to being a much harder and more serious band.

"We knew the band was just in horrible trouble," continues Gene. "It was clear that Ace was no longer interested in being a part of this band, and we were completely clueless as to what to do."

The Killers album did little, if anything at all, to help KISS regain some of its thinning popularity. But the record did have a silver lining, as the five promising new songs offered a glimmer of hope for the band's next album. Sensing that they might be getting back on track, the band put the last few records behind them and moved forward — it was vengeance they were after.

With Ace practically out of the picture, the band once again enlisted Vincent Cusano to come in and write some material for the next KISS album, and record with the band as well. The tunes Gene, Paul and Vinnie created was nothing short of stellar, and songs like "Killer," "I Love It Loud" and "I Still Love You" proved to be a rock-solid foundation from which KISS could build a high-powered new record — a record that would ultimately be known as Creatures Of The Night.

"Vinnie became a very important writer on Creatures Of The Night because he honed in very quickly and closely to what we wanted to do," says Gene. "The results were very pleasing — we were knocked out by everything he came up with."

"His roots were Jimmy Page and Jeff Beck, and if we suggested something he knew what we were going for," adds Paul. "And in the writing process he was very much on the money."

But while Vinnie's performance on Creatures Of The Night was superb, the band just didn't feel he was the ideal replacement for Ace Frehley — which were large platforms to fill, no doubt. It was still a few months before Ace would eventually quit the band, and yet even during the recording of Creatures, the band knew they had to begin the search for a replacement.

"We were auditioning guitar players while we were recording," says Paul. "We would audition people during the day or have various guitarists come down and play on the record. We had four or five different guitarists play on that record."

"At one point, Eddie Van Halen came into the studio and played us some of his new material," adds Gene. "Later that day, he, Vinnie and myself went across the street to have something to eat, and I can remember Eddie sitting there pouring his heart out to us about how unhappy he was in Van Halen, and eventually he asked us if he could join KISS!"

The final result of Creatures Of The Night — produced by Michael James Jackson, Gene Simmons and Paul Stanley — was an album that rocked hard, had a fresh, modern edge and yet burned with classic KISS firepower. They were back, and better than ever.

But there was still the uncomfortable matter of Ace Frehley's status in the band. Having made no contribution to Creatures, it was clear that Ace had no interest in being a member of KISS any longer.

"Ace's picture was on the cover of Creatures, he did the video for 'I Love It Loud,' a promotional tour of Europe and an American press conference with us — and yet he wasn't even in the band," says Paul. "But after that, he just couldn't take it anymore and said he wanted out."

But that wasn't enough for Paul, who, in a last-ditch effort, headed up to Connecticut in hopes of changing the Spaceman's mind.

"I went up and spent the day with him," says Paul. "We went to a mall where he used to hang out and went out to lunch, and I did everything short of plead with him not to leave the band. But it didn't matter.

"I think that, after his solo album, Ace was aware that he could have more fun making music without the rest of us," continues Paul. "And that was understandable because he had a great time doing his solo album and he could forgo the tension and the politics surrounding the band. On his own, he was clearly in charge, and in the band he wasn't."

By the time we finished "Creatures Of the Night" it was clear Ace had decided to move on. The split was not easy and was gradual. The record was recorded in Los Angeles and Ace stayed in New York. He didn't play a lick.

Still, we were aware that fans would be heartbroken to find that he was leaving, so we tried to think positively for as long as possible, hoping he'd change his mind. We used his face on the cover of the album, we mentioned him in interviews as being the lead guitarist of KiSS and Ace, in a last nice gesture, decided to fly out to L.A. and appear in the "i Love it Loud" video, as if he was still in the band.

The truth is, after the video was shot, we hugged, said our goodbyes and then it was over.

To this day, all of us have regrets about that day. None of us really wanted it to happen, but sometimes you have to live through something, before you realize what you've lost.

Gene is very aware that there are certain things he does that drive me nuts. And that's not to say that everything he does drives me nuts . . . but he knows that there are certain things that don't work for me, so he doesn't do them. Likewise, there are times when I'd just stay out of his way rather than get on his case about something. Some things are not that important. To work with somebody and have an ongoing relationship the way Gene and I have, you've got to know where to draw the line.

— Paul Stanley

Gene's Axe bass was something he came up with while he was doodling. As with most things KISS, ideas turn to realities. One thousand AXE basses were manufactured by Kramer guitars. All of them numbered, signed and sold.

They weigh a ton, but if you ever hold one in your hands you will know what power feels like.

AUGUST 23, 1983

Mystery men of rock unmasked at last

UNMASKED: Paul Stanley

UNMASKED: Ace Frehley

UNMASKED: Eric Carr

UNMASKED: Gene Simmons

WILD and zany rock band Kiss have finally decided to come clean and show their faces in public — without the weird makeup which became their trademark.

The elaborate disguises, which turned them into one of the hottest rock acts, is now out in favor of the natural look.

And the million-dollar band — who have hired up to 20 bodyguards at a time to shield their real faces from photographers — show their faces for the first time on their new album, Lick It Up, which will be released next month.

Without their ghoulish grease-paint, the band — whose creepy stage appearance captured the imagination of millions of American teen-agers — looks just like four guys next door.

And it's hard to see them as the frightening fantasy characters who once starred in their own horror comic.

So now for the first time meet the men behind the masks: Paul Stanley, Ace Frehley, Eric Carr and Gene Simmons.

Unmasking on MTV was supposed to be quick and painless. We didn't want to make a big deal about it. There were other things on our minds — especially since "Lick It Up" was sounding so good. But, the papers decided to treat it as some kind of an event.

It wasn't. It was just time to move on.

POSTER YESTERDAY & TODAY

POPULAR 1

ROCK'N'ROLL MAGAZINE

EXCLUSIVA: IAN PAICE & GARY MOORE (LA SUPER BANDA DEL AÑO)

LA DINASTIA KISS EN ESPAÑA

MEN AT WORK HALL & OATES

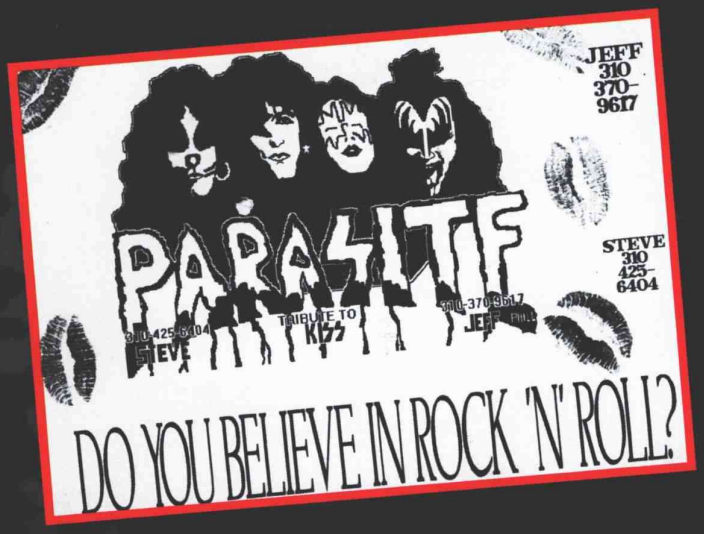
TODD RUNDGREN INDEPENDIENTES (II)

OBUS EN MADRID

TOM PETTY THE SOUND RAMONCIN SAMSON

GLENN HUGHES (EL RETORNO DE UN EX-PURPLE)

DIAMOND HEAD EN EL HAMMERSMITH ODEON


JEFF
310
370-
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STEVE
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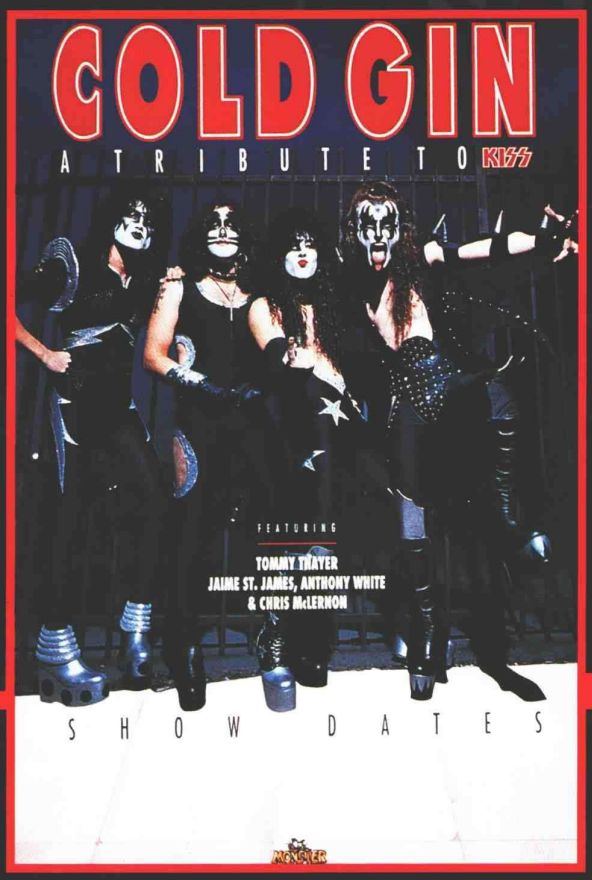
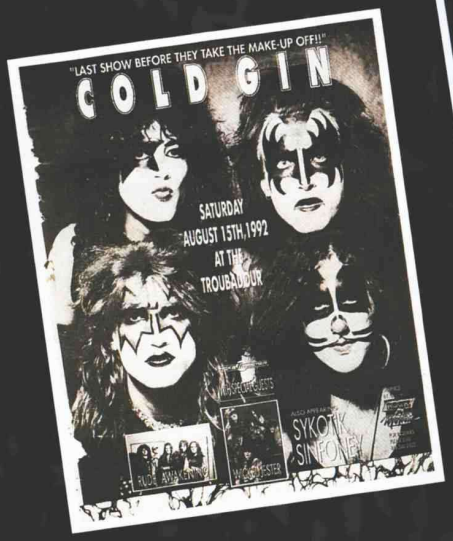
TRIBUTE TO
KISS
DO YOU BELIEVE IN ROCK 'N' ROLL?

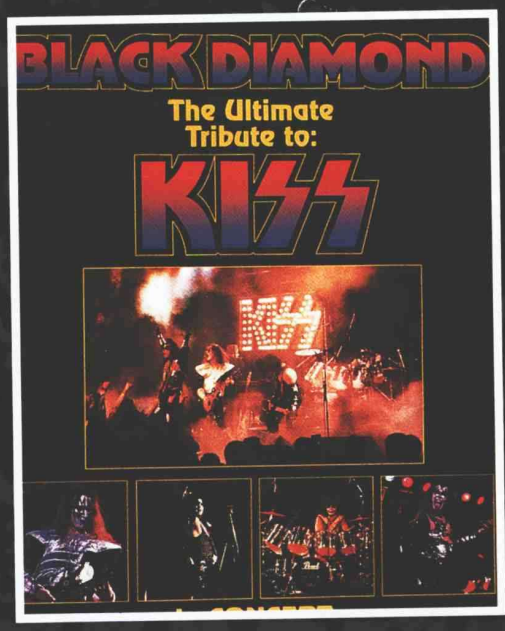
KISS

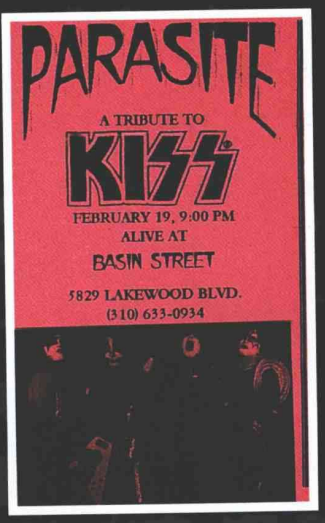

COLD GIN
A TRIBUTE TO KISS
FEATURING
TOMMY THAYER
JAIME ST. JAMES, ANTHONY WHITE
& CHRIS McLERNON
SHOW DATES
MONSTER

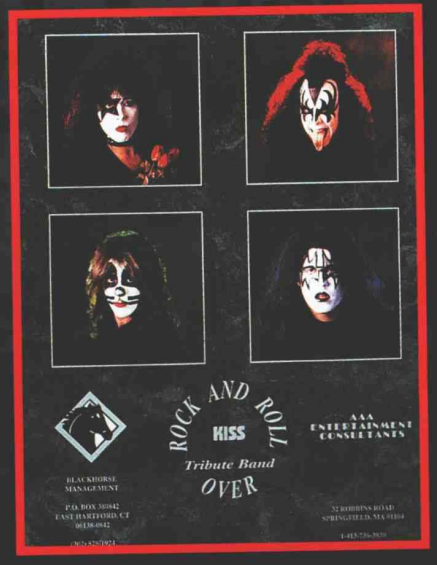
GENE.
YOU SLAY ME
THANX GENE!

TRIBUTE BANDS









With that, it was official — Ace Frehley had left KISS. But the band wouldn't let his departure stop the momentum they had started to build with the explosive Creatures album. With no time to waste, the band conveniently brought in Vincent Cusano — under the new name Vinnie Vincent with face decorated in an Egyptian ankh cross that Paul designed — to take over the lead guitarist position.

"The whole process of Vinnie joining the band is still very vague to us," says Gene. "The truth is that Vinnie joined us — he decided that he was going to be the new KISS guitarist, despite the fact that we kept telling him that he wasn't the right guy for the band."

"Vinnie ultimately got into the band because we had a tour booked and we didn't have a replacement yet for Ace," adds Paul. "Vinnie fitted the bill as much as we could obtain at that moment, and yet Gene and I both knew that it was a mistake from the beginning — but we both hoped to be proven wrong."

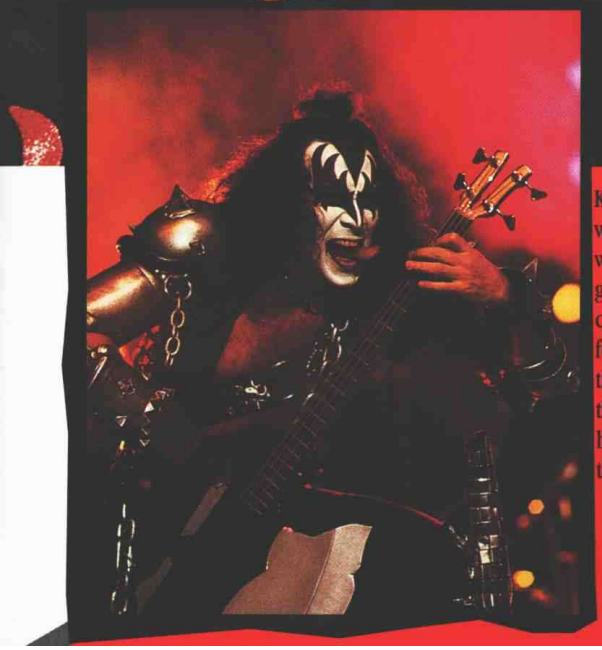
Released in October of 1982, Creatures Of The Night helped re-establish KISS as rock n' roll contenders. But the band was still a bit uneasy about the fact that half of the original line-up was now gone.

"Creatures wound up being a very satisfactory record, but the truth is that, even though it did better than The Elder, it still didn't bring us back home all the way," says Gene. "And along the way we introduced a new guitar player. On the previous record, we introduced a new drummer — from a fan's perspective, it must have looked as though the whole ship was sinking."

But it wasn't just personnel within the band that changed during the Creatures Of The Night era. It was at this time that the band's decade-long relationship with manager Bill Aucoin finally came to a close.

"At that point, Bill told us that he had other aspirations and that he needed to go and follow them," adds Gene. "He wanted to get involved in movies and theater and managing other bands, and we always felt that KISS was a full-time project and that we needed his complete attention. Bill had always been very clear about building an empire and being a mogul, but we weren't willing to let anyone use KISS as a springboard to fulfill their personal goals. Our feeling was that everybody had to work and earn their stripes, and together we would all enjoy the rewards. Bill's agenda was totally different from the band's, and we knew it was time to end the relationship."

"By the early Eighties, we realized that if KISS was going to be saved, we were the ones who were going to do it," adds Paul. "There was no road crew that could do it, no bodyguard that could do it, and no manager that could do it — the only way to save KISS was for us to do it. And that meant cutting out all the coddling, all the excess and all the babying that was going on around us, and get back to basics — and one of the first steps in doing that was for us to split from Bill Aucoin."



So the band flew to New York, sat with Bill and ultimately ended their long and prosperous partnership.

But still they marched on. Proud of their latest record, the band built a tremendous stage show made up of a giant, stage-spanning tank, and headed out on their first American tour since the Dynasty trek. But the concert attendance was mediocre at best, and the band was forced to play half-empty venues — but KISS were no strangers to a fight, and they welcomed the challenge.

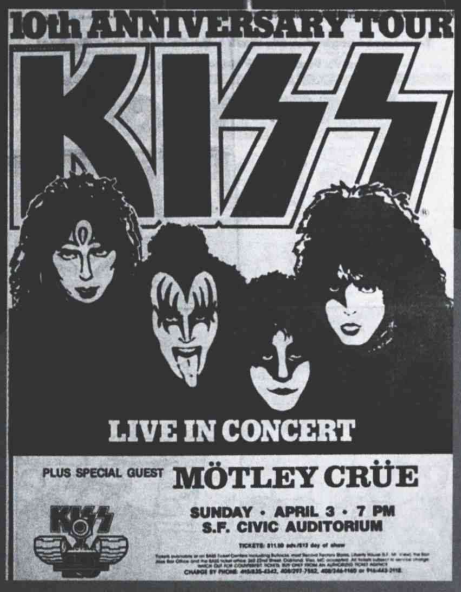
Gritos sob o pancake

JOSÉ EMÍLIO RONDEAU

Quando o Kiss pisou no Rio de Janeiro, no último dia 14, tinha à sua espera parte reduzida de seu adorador fã-clube — meia dúzia, ao todo, no Aeroporto Internacional, dos quais se destacou um maluquete mais afoito que ganhou menções em todos os jornais por correr feito um abilolado atrás de seus ídolos berrando "I love Kiss — e uma imensa expectativa, pois afinal sua turnê brasileira estava cercada de ramanhas idas e vindas e de tanto mistério que houve até um momento em que se pensou seriamente que o Kiss não viria mais ao Brasil.

Mas, mesmo sem ter trazido todo seu equipamento e antes mesmo de tocar uma só nota — na verda-

Farra e fantasia do fã-clube



The "Creatures" tour in America didn't do well. Fans were concerned about losing two original members within a two year period. And, there was the issue of Ace: did he play on "Creatures" or didn't he?

Some of the ads actually showed Ace, when in fact he had been gone for some time.

It wasn't an easy time for us . . . in America.

In South America and the rest of the world, however, we were gods. It helped take the sting out of the pain.

DETROIT

At the same time Ace appeared for the last time in our "Loud" video, we were auditioning guitarists. We had to go through hundreds of tapes . . . actually auditioning people like Ritchie Sambora from Bon Jovi, a future member of Ratt, Punky Meadows from Angel . . . and at one time, actually considered taking Edward Van Halen into the band after he told us how unhappy he was in his own band . . .

The truth is, we were scared shitless . . . after Ace . . . what???

"If we had any doubts before about fighting to not only have the band survive, but to revive and thrive, Creatures was the incentive," says Paul. "When we finished Creatures, I can remember some members of the press saying things to me like, 'How does it feel to be on a sinking ship?' And I just thought, 'You mutherfuckers — this is over when we decide it's over, and not a moment before.' Creatures was really a rekindling of our own belief in ourselves. Even though the tour was not successful by any means, we were clear that we could fight for the championship again, but that we would have to go through the preliminaries."

While the band was still battling to regain their American status, the fact remains that the rest of the world still considered KISS the mightiest rock band on the planet. Proof of this came when the band headed to Brazil for three shows in the world's largest stadium — a mammoth venue that held 180,000 people! Like Australia and Japan before it, KISS' first South American appearance sent the entire nation into a rock n' roll frenzy — and people came out in droves to see them play. Little did any of them know that it would be the last time they — or anyone — would see KISS in make-up.

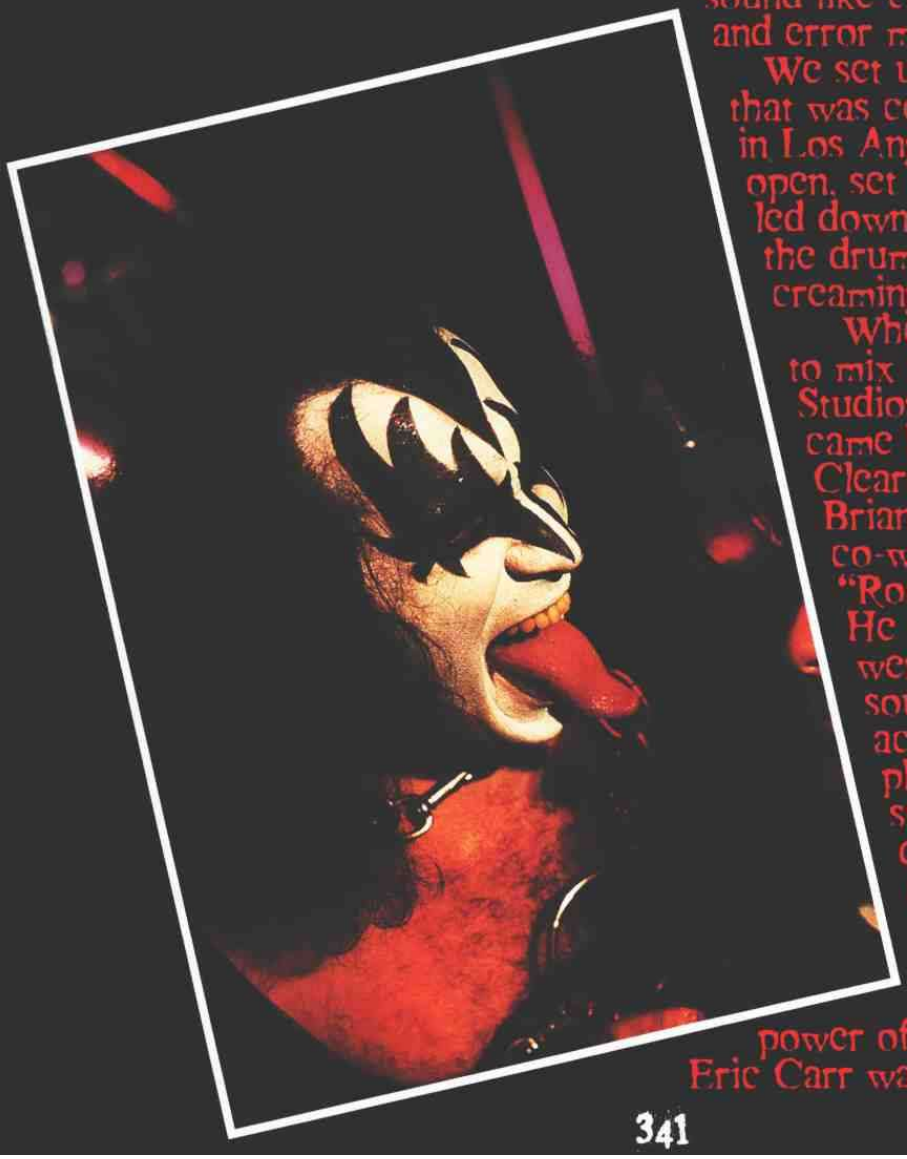
"Even during the recording of Creatures, I wanted to take off the make-up, but no one else in the band did," explains Paul. "The idea of bringing in new members and putting them in make-up, it was no longer quintessential KISS, and I felt that people would have a hard time buying it. KISS was the original four in make-up, and once the members started changing, I felt that perhaps it was time to drop the make-up and just be KISS. Plus, I felt that Creatures was such a strong album that the make-up might start to become a detriment because it would keep people from giving the album a fair shake. So we decided to keep it on for the shows in Rio, and by the time we were done with that tour, we knew it was time to take it off."

"Creatures of the Night" remains the record that contains probably the largest drum sound we have ever had. In reaction to how far we strayed from who we were, we decided to make the drums sound like cannons. This was done via a trial and error method.

We set up the drums in a rehearsal hall that was connected to Record One Studios in Los Angeles. We then kept all the doors open, set up a series of microphones that led down the hallways and finally recorded the drums. They were so big, we were creaming in our pants.

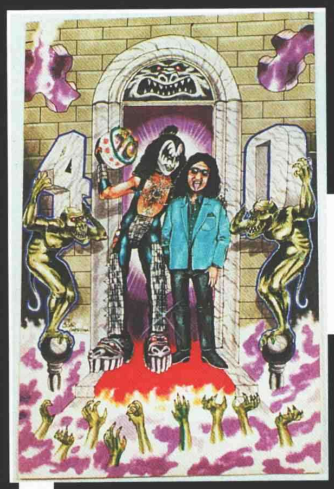
When we finally came to New York to mix the album at Power Station Studios, we decided to use a mixer who came highly recommended — Bob Clearmountain, the guy who had mixed Brian Adams records (who incidentally co-wrote "War Machine" and "Rock and Roll Hell" with Gene) . . . He was a true professional . . . but we were so intent on preserving the sound of the drums . . . that we actually set up additional microphones in the bathrooms of the studio and fed the mix of the drums and re-recorded the drums a second time . . . they were thunderous . . . and we actually had to turn down the overall mix level — it couldn't take the power of the drums.

Eric Carr was a very happy drummer.



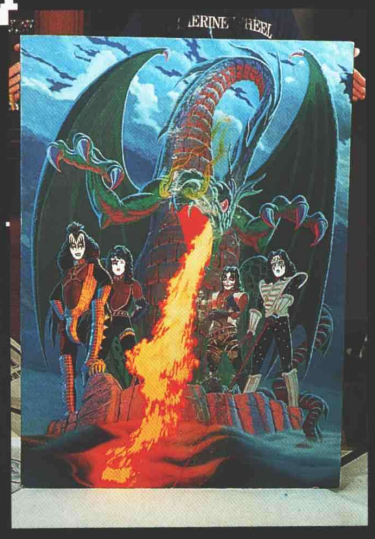
the MAD
WEIRDO WATCHER'S GUIDE
WRITTEN BY TOM KOCH • ILLUSTRATED BY JACK
342

THE MAD WEIRDO WATCHER'S GUIDE
Written by Tom Koch • Illustrated by Jack Rickard



KISS

KISS
Ariel
'93



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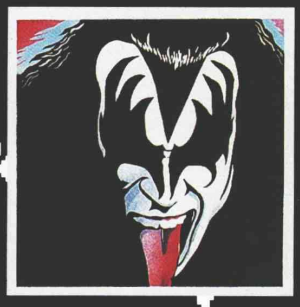
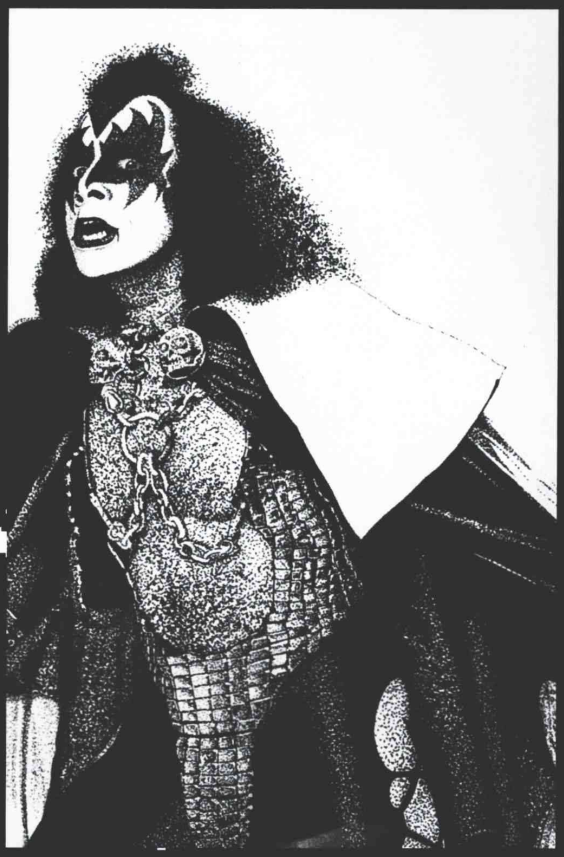
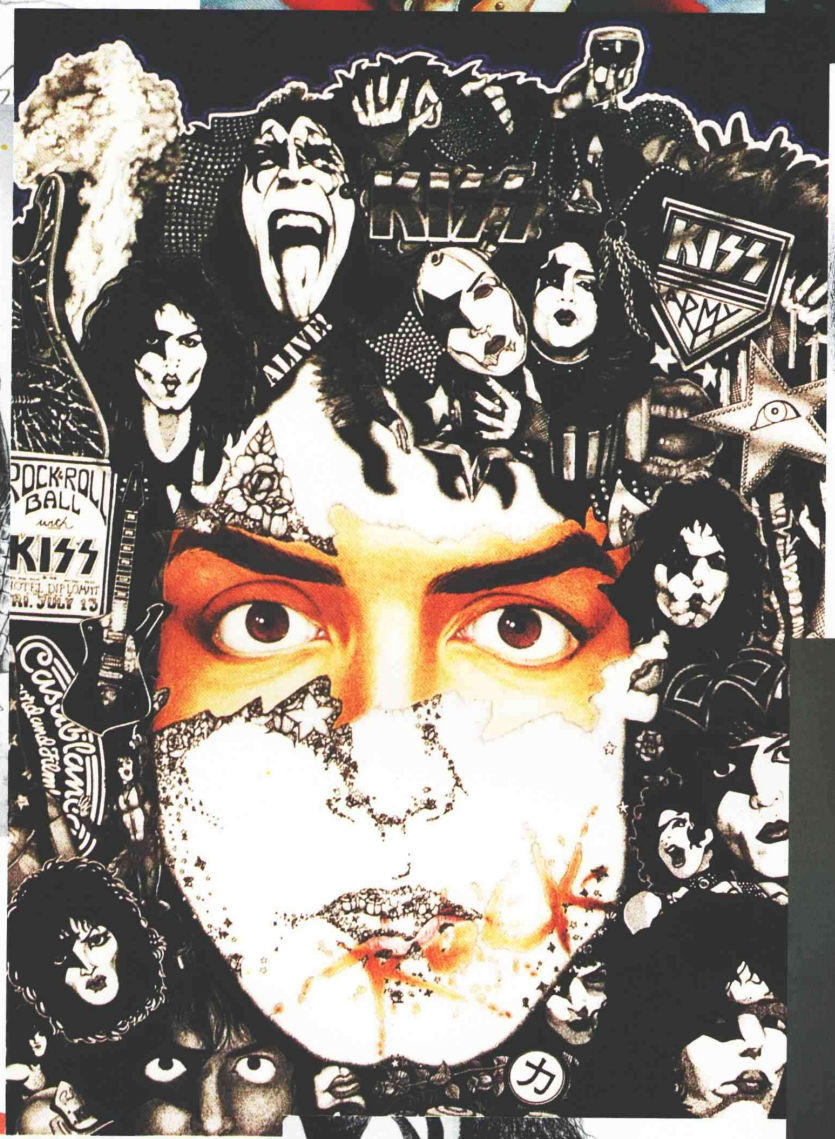


HAPPY BIRTHDAY!
GENE

KISS

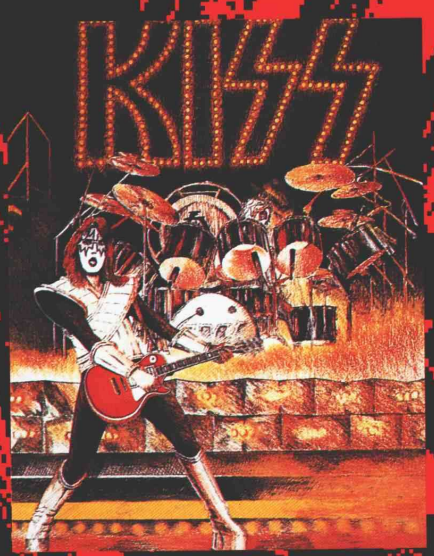


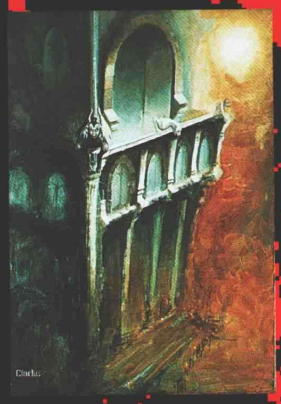
SIMMONS


KISS
ALIVE!
KISS
ROCK & ROLL
BALL
with
KISS

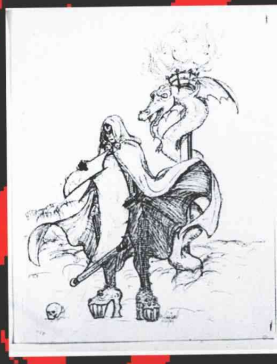
TURN OVER

KISS
KISS ARMY
ROCK-ROLL BALL with KISS
HOTEL DIPLOMAT
Martin Cuneo
Argentina 1994


KISS



KISS



FOUREVER
Jon
KISS

But before they would seriously consider shedding their Clown White skin, the band immersed themselves in the project of recording a new album. Immediately following their triumphant tour of South America, KISS returned home and started working on the follow-up to Creatures Of The Night — a record called Lick It Up. Once again, Michael James Jackson was enlisted as producer.

"Among other things, one of Michael's greatest talents was to be the glue between band members, to be there, to act as a catalyst and to be a unifying force," says Paul. "This wasn't someone who we just told what to do. With Creatures and Lick It Up, Michael played a big part, but in a different way from guys like Bob Ezrin."

"Just the fact that Michael was there helped the record," adds Gene. "Michael doesn't play a musical instrument and he's not a songwriter, which meant that the musical load was on our shoulders. We had to be even more KISS than we had been because now no one was there to show you how to tune your guitars or change a bridge. Michael would just instinctively say, 'This isn't as good as it could be,' and from there it was up to us to turn inward to find just

what part needed to be changed."

Creatures Of The Night had given KISS the opportunity to bring their primal songwriting instincts back to the forefront, and Lick It Up continued that gutsy approach. But while songs like "Fits Like A Glove," "All Hell's Breaking Loose" and "Exciter" were clearly the products of a ferocious, healthy KISS, problems with new guitarist Vinnie Vincent were becoming more and more apparent.

"The whole writing and recording process for Lick It Up was very solid," says Paul. "But at the same time, we were keenly aware that Vinnie Vincent just wasn't following the plan. He had difficulty sticking with what we had agreed upon, in all kinds of areas."

"There's no denying that Vinnie was, is and always will be a very talented guitarist," says Gene. "But the truth is that he was at the time, in every sense of the phrase, his own worst enemy, in my opinion. Any time something started to happen that in any way improved his life with the band, he would appear to completely torpedo and ruin it for himself."

But despite that, Lick It Up featured some high-powered guitar playing and offered a fresh, revitalized sound for KISS. But songs like the anthemic title track and the gritty "Young And Wasted" were by no means a radical departure for the band — these songs just had a clean, focused and commercially acceptable edge that suited the rock n' roll attitude of the Eighties. It was clear to the band that this was not the KISS of the Seventies, and just as the sound and line-up of the band had changed recently, they figured their look and attitude should change too.

"After the record was finished, we set up a photo session to shoot the album cover," says Gene. "And we very bravely decided to go in and see what we would look like in photos without make-up — we just did it. We didn't know what to wear, so we just wore our street clothes, we didn't know what the background should be, so we just kept it plain white — we had absolutely no plan."

Certainly no strangers to acting solely on instinct, KISS handled the shoot with natural ease — the time was right, and they knew it.

ARTS ET SPECTACLES

KISS: on est loin du Diable de la petite école!

Bekantas bekanta

TIVOLI KISS

— men musiken är urtrist

ROCK

Fans smack their lips at new Kiss

By Jane Scott

Ever think you'd see Kiss like this? From left, Paul Stanley, Vinnie Vincent, Eric Carr and Gene Simmons.

The "unmasked" heavy metal rock group Kiss performed Friday at the Auditorium.

Unadorned Kiss' popularity lingers

By Terry Higgins

Music

"When we saw the pictures, we thought they were great," says Paul. "It was clear that it was honest, with us standing there against a white backdrop in our street clothes. It was us being ourselves — which is exactly what we had done back in 1973."

"I remember talking about it amongst ourselves and saying, 'Okay, if this was our first record, what would we look like on the cover?,'" adds Gene. "In a very real way, it was like 'here we go again.' It was a new beginning for us — born again KISS."

It had been years since the band felt so invigorated —

LOOM COUNTY

KISS AS IT WAS MADE UP IN MID-'70s: Peter Criss, Paul Stanley, Ace Frehley

KISS

The makeup's gone, but the essence isn't . . . And how 'bout them women? asks Gene Simmons

BY GENE SIMMONS ■ (AS TOLD — WITH FEW PAUSES FOR BREATH — TO RUSS DEVAULT)

KISS AS IT FACES THE MID-'80s: Stanley, Vinnie Vincent, Eric Carr and Simmons (from left).

Hey, man. We're back. I mean Kiss is back in rock 'n' roll and we're back in the U.S.A.

I'm with my girl friend getting her hair done this morning. I'm calling you from one of those traditional beauty salons here in New York City, and you ought to see some of the women in here. Unbelievable.

I'm fine, the group's fine and so's that new record ("Lick It Up"). Can you believe that's our 18th American record and in some parts of the world our 20th? I'm always a little in the dark about a record until it's out. You never quite get a handle on it because it's like looking at yourself up close in a mirror . . . arrrrrgh.

Anyway, that's a good record and it's our first record without makeup, you know. And this is our first tour without the makeup, but it hasn't affected the essence of the group one bit. The premise of the band has always been no compromise in what we believe in, no matter whether it's our music or our stage presentation.

All those synthesizers and those blond-haired boys from England or even short hair may be all the rage or the world, but we do what we want to do. . . . Oh, what a woman that was walking by.

What was I saying? Women? Oh, yeah. Our job is to make all the women within 199 yards of the stage lose weight. It's dirty work, but someone has to do it.

Ah, I don't have any idea at all what I'm talking about. You should see these beauties around here. . . . It's almost as good as what you see at a Kiss concert.

Anyway, yeah, we're about to do our first American tour without makeup and everyone can see how handsome we are. We're going to start the tour there in Atlanta the day after Christmas and we've already toured 11 countries — we just got back from England

I'm a little surprised it's gone so smoothly. I thought there'd be some fans who'd hee-haw at us . . . well, not hee-haw, but I thought they'd say, 'Why'd you do that? Why'd you take off the makeup?' The fans at the outset seemed ready to accept anything we do, though, and maybe it's because we've never treated them badly or without respect.

Sometimes we've done some different music and sometimes done a different stage presentation. Like that 14th or 15th record, "The Elder," was a totally studio record with choirs and symphony orchestras and had very little to do with the essence of Kiss, but it was a relaxing thing to do.

It was very orchestrated and based around a science fiction story I'd written. Very ornate. We'd been doing the same thing for 14 or 15 records — whatever the right number is — and it seemed like the right thing to do at the time. In retrospect, I'm proud of it, but it had very little to do with the group.

Uh, there went another one. Where do they come from? You'd have to see 'em to believe 'em.

Yeah, we're back, and the band is basically the same, and the stage is basically the same. It's a big, bombastic show with a stage that's designed to look like a tank 60 feet wide looking out to the audience. The gun turret actually fires and blows up part of the sound system.

I'm not kidding. Everybody can see that Kiss has taken off the makeup, but they can see it hasn't affected Kiss.

I mean, somebody just putting paint on their face is not going to become an exciting performer. A boring person is a boring person. Ten feet away you can't see that

stage are just figures; all you can see unless you're in the front rows is how hard someone is working to put on a show.

We are the same people, but we look different without the makeup, of course. It's ironic that people ask us why we took it off, and 10 years ago they were asking why we put it on in the first place.

Kiss has always been about music anyway. Even though we did have the Kiss scientists working on flashpots that could be put on records — you play it and, boom, it blows up your stereo — nothing ever happened in that line. So far, technology only gives you the music on the records; and since we've sold more than 50 million, somebody likes that stuff.

And, if anything, we've gotten better at what we do. Taking off the masks doesn't represent a change in philosophy. We've just got the sense that once you do everything you can do within a format you should move on, unless you are willing to become a caricature of yourself.

Once something becomes easy, it's time to do something else for the people. You see, if there's a story about Kiss it has to do with the fans as much as the group.

Ten years ago, you know, people got themselves dressed up like us and stood in line for hours to get into our shows wearing that stuff. Why, it was almost a way of life with all our fan magazines and Kiss conventions that happened without us knowing about it or trying to make it happen.

The fans seemed to feel Kiss was more than just a band, more than just four guys playing instruments and singing.

I tell you, it was fun, too. It was a lot of fun getting into limousines and

can't find anything better than that.

So, anyway, here we are back ready to tour the U.S. — we're a late Christmas present for Atlanta — and we're going to do about half of the songs from our new record and half of the songs from the record before that — "Creatures of the Night" — and then the hits that our fans want and expect.

I know I keep saying the same thing about them and I know it sounds corny, but Kiss wouldn't have been here without the fans who loved Kiss regardless of whether it was considered cool or not cool to like the band.

I hope this has made sense — it's hard to concentrate with all these beautiful women running around this salon, Xavier's or something like that — but I see my girl friend, Diana Ross, is ready to go now.

Did you want to ask me anything? ■

A brief Kiss-tory

By Russ DeVault
Staff Writer

'We take rock 'n' roll to its extremes. We're the band that plays as loud as you ever imagined anything could be played. If it's too loud, you're too old.'

That's the way bassist Gene Simmons defines Kiss, its music and its audience. That's the way it's been for 10 years, and that's the way it will be when the four-man

dropped the bizarre facial makeup that endeared it to young rockers and alienated their parents, but the band's sound and aim remain the same.

The band is the creation of Eugene Klein (now known as Gene Simmons) and Stanley Eisen (now known as Paul Stanley), a pair of New Yorkers who figured out a very lucrative way to capitalize on their similar backgrounds and interests.

Klein, who collected Marvel comics and published a magazine for other collectors, had studied marketing and advertising. Eisen, who shared Klein's interest in playing the guitar, had studied journalism in college and worked as a teacher and as an editorial assistant at Vogue magazine.

They decided to escape humdrum jobs by forming a band that would appeal to young rock 'n' roll fans who would like loud music and outrageous costumes. "Our only guidelines," Stanley says, "were to write loud material and to be wild on stage."

They recruited drummer Peter Criscoula, a Brooklynite who became Peter Criss, and guitarist Paul Frehley, a high school dropout from the Bronx who became Ace Frehley; and the band made its debut in January of 1973.

Simmons made himself up as a bat-faced monster. Stanley painted a star around one eye and his lips a bright red. Criss became a bewhiskered, bandoliered catman. Frehley became a spaceman.

They didn't perform without the makeup and were, in fact, seldom seen without it. The ploy further endeared them to their fans, who came to be called the "Kiss Army."

ence, one composed primarily of preteens and early teens.

Kiss rewarded its dedicated followers with hits such as "Rock and Roll All Nite," "Shout It Out Loud," "Beth," "Hard Luck Woman," "Calling Dr. Love," "Christine Sixteen," "Rocket Ride" and "I Was Made for Lovin' You" before the popularity began to fade, perhaps because the fans were growing up, in 1979.

That also was the year the four original members released solo albums and the year Criss left the band — amicably and by mutual consent, everyone said.

That also was the year Simmons had his much-publicized romance with Cher and the year the four original members released solo albums and the year Criss left the band — amicably and by mutual consent, everyone said.

Simmons and Stanley, who had progressed as musicians, replaced Criss as drummer with Eric Carr and then, after Frehley defected, settled on Vinnie Vincent as their new guitarist.

And now Simmons, 31, Stanley, 30, Carr, 29, and Vincent, 28, are touring the U.S. without makeup for the first time. The success of their unmasked and just-ended European tour convinced them Kiss still has an audience, one that will make the 80-city American tour which opens in Atlanta a success.

"Kiss was never about makeup," Simmons says. "We just used that to give people something extra for their money. . . . In the beginning, we used it to get attention. I still love to get a rise out of people and we don't need the makeup to do that. Our music does it." ■

as though a great albatross had been lifted from their necks. The feeling was unanimous, and Paul knew that his initial instincts were right.

"I think that, if you watch the video for 'I Love It Loud,' from Creatures Of The Night, there's something false about it," says Paul. "The make-up is there, the outfits are there — but I really don't think we're there. It looks stilted and stiff to me, and the whole thing was beginning to ring hollow. We knew we needed to find what was true and honest for us.

"As satisfying and as vindicating as Creatures was, it was also a letdown to see the sales," continues Paul. "It did better than The Elder, but an album that good should have done more. And I think that could only be attributed to the fact that people were listening with their eyes instead of their ears. So, even though we didn't know where we were going or who we would be without the make-up, I think we all realized that it was a step we had to take in order to go forward and remain honest. We were still in a transitional period, and we knew that the make-up was truly a reflection of the band almost ten years earlier."

It was official — after a decade of living behind painted faces, KISS had unmasked. Prior to the release of Lick It Up, rabid KISS fans across the country were given the opportunity to see their heroes without make-up for

Rocks the Socks Off the Flocks

By JOHN FLORENCE

If wealth is the mark of success in rock music, KISS is one of the most successful groups of all time. If selling out coliseums around the world and selling millions of albums (50 million worldwide) is what the conquest of rock 'n' roll is all about, KISS has reached the pinnacle.

KISS will bring one of the largest, loudest, most explosive rock shows in existence to Tingley Coliseum tonight at 8 p.m. Vandenburg and Riot will open the show, and tickets are available at all Giant Ticket Centers.

For the past 10 years, it has been KISS, and groups like it, that have given rock 'n' roll a bad name. Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss created this outrageous rock show in 1974. From its inception, KISS has relished its ability to shock. With faces painted up to look like rock 'n' roll clowns or comic book superheroes, pre-teens all over the world flocked to see the fire-breathing Gene Simmons and company.

By 1975, KISS had hit the charts in a big way with the live version of its anthem, "(I Wanna) Rock 'n' Roll All Night (and Party Everyday)." The next year, with massive top-40 air play, KISS reached No. 7 with the out-of-character, almost whispered, "Beth." And in May 1979, it made No. 11 with the disco-flavored "I

From its inception, KISS has relished its ability to shock. With faces painted up to look like rock 'n' roll clowns or comic book superheroes, pre-teens all over the world flocked to see the fire-breathing Gene Simmons and company.

Was Made for Lovin' You."

From the outset it was never the intention of the band to be great musicians or to create art. Its purpose from Day One was rock 'n' roll theater. KISS created its stage show around that idea — touring with several truckloads of sound and lights, using flashpots, explosions. And band members were determined to outrage. Once Simmons really got a

Continued on D-2

Rock Group KISS With Paul Stanley, Left, Vinnie Vincent, Eric Carr and Gene Simmons

TV

NEWS FROM AROUND THE DIAL AND THE BEST LISTINGS IN TOWN

KISS without makeup

POST EXCLUSIVE

RECOGNIZE this foursome? It's KISS, and you probably haven't seen these guys before without their outlandish makeup, unless you saw them Sunday night on MTV.

The Post was on the MTV set when J.J. Jackson interviewed them, and Gene Simmons (left, with Vinnie Vincent, Paul Stanley and Eric Carr) explained why they shed the colorful face paint for this occasion:

"It was time to perform without our makeup. It was never a gimmick — the music came first."

KISS and Jackson showed the group's new video, *Lick It Up*, which was filmed in the South Bronx — it also shows the members without their stage makeup.

They start world-wide tour soon, which will include a N.Y. stop.

Fansen får ad de vill ha

Rockens pansarregemente – bara effekter och show

DIARIO POPULAR

NUM ATENTADO, NA BIRMÂNIA

ASSASSINADOS 15 MEMBROS DO GOVERNO SUL-COREANO

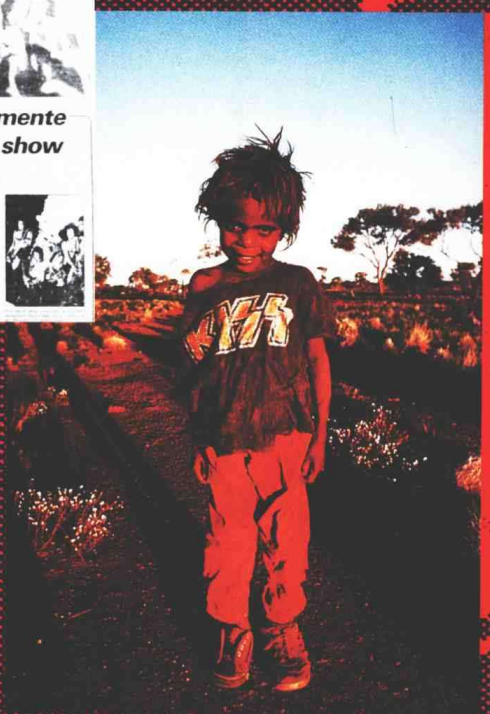
CONCERTO EM LISBOA

OS KISS DE CARA LAVADA

SALTEADORES DAS ÁREAS PERDIDAS...

TRIUDUS

TEATRO EM ANTESTREIA



the first time — a real moment in rock history, held live on the fledgling new music video television network, MTV.

"We got up there, answered a few questions, and when they first showed us without make-up, they did so like a strip tease — a little, a little bit more, until you saw our faces," says Gene. "That was it — it really was no big deal. No trumpets, no hoopla, nothing fancy."

Fueled by the band's brave new look and a restored musical confidence, Lick It Up — released in September, 1983 — immediately quadrupled the sales of its predecessor, Creatures Of The Night.

Even the press — the last group of people to ever rally behind KISS — treated Lick It Up with surprising respect.

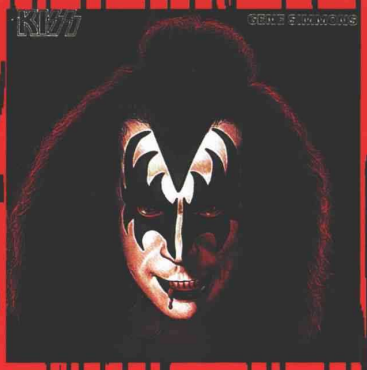
"Ironically, many of the critics wrote about how we had suddenly learned how to play our instruments," says Paul. "It was mind-boggling to us because, in many ways, Lick It Up didn't even have the chops of Creatures Of The Night. Creatures was a much more complex record. That's when it really became clear to us that our image was not only getting in the way of our fans, but it was also getting in our way."

With the record a resounding success, the day finally came when KISS would appear live, on stage, in front of an audience without make-up. The privilege of seeing this momentous occasion was given to KISS fans in Lisbon, Portugal.

"We took a deep breath, went out there and just went for it," remembers Gene. "The fans loved it, there were no problems, the reviews were good and the whole thing went very smooth."

"We really had to say to our fans, 'If you love us, then you gotta have faith in us,'" adds Paul. "We were no longer the KISS our fans had been introduced to — but the heart and

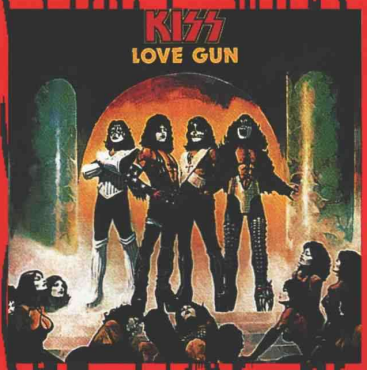
KISS


KISS
SONIC BOOMS

KISS
ROCK AND ROLL OVER
ROCK AND ROLL OVER
KISS

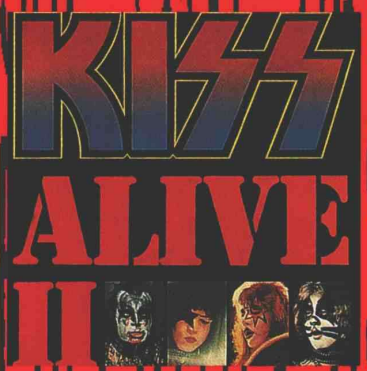
KISS
キッス
HOTTER THAN HELL

KISS
ACE FREHLEY


KISS
LOVE GUN

KISS
DRESSED TO KILL

KISS
PAUL STANLEY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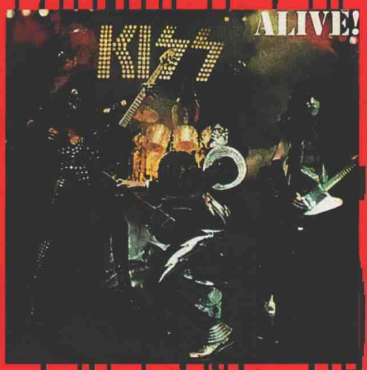
ALIVE
II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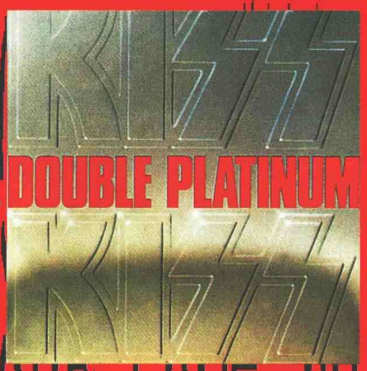
PETER CRISS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DOUBLE PLATINUM
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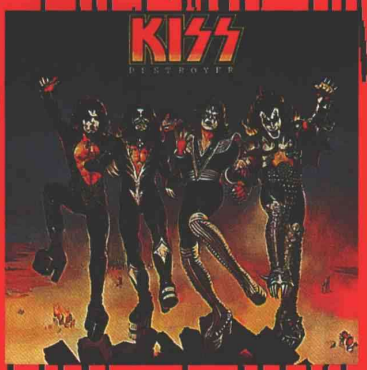
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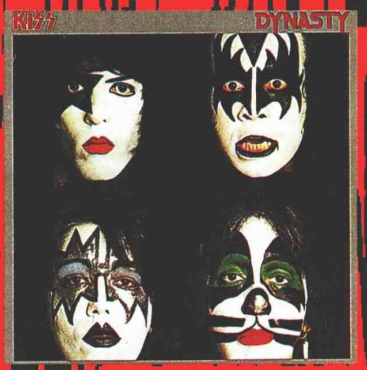
KISS
DYNASTY

KISS
UNMASKED
HEY GENE!
GASP
KISS
I STILL SAY THEY STINK!

KISS
SMASHES, THRASHES & HITS

KISS
LICK IT UP

KISS
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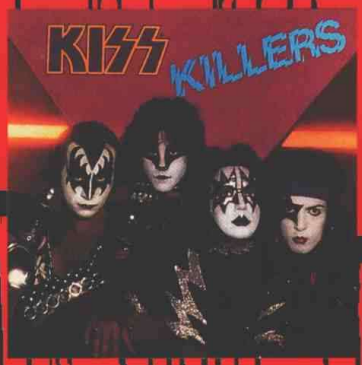
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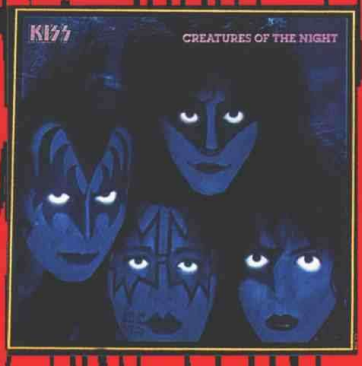
KISS
CREATURES OF THE NIGHT

KISS
ALIVE
III

KISS
CRAZY NIGHTS
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KISS
CRAZY NIGHTS

KISS
CREATURES OF THE NIGHT

kiss my ass
classic kiss regrooved

soul of it never changed. The car may have gotten a paint job, but it still had the same engine."

The gig in Lisbon got the Lick It Up tour off to a rollicking start, and the dates that followed were even more smooth.

"It was a real fresh tour," says Gene. "In many ways, it was more enjoyable than some of our previous tours. And a lot of that was because of Eric. His outlook on the whole thing was very fresh and innocent. And it helped us see ourselves through more innocent eyes. When Eric was amazed at something, like playing a sold-out show, we'd see it as, 'Yeah, wow, we're playing a sold-out show. This is cool.' It gave us a thrill all over again."

Unfortunately though, guitarist Vinnie Vincent's personal agenda was far more threatening to the group, not to mention himself.

"Vinnie wanted to prove to the world that he was the heir apparent to Randy Rhoads, Eddie Van Halen and that whole school of guitarists," says Paul. "When we went to England on the Lick It Up tour, it was clear that this was what he was wanted to accomplish. But, in overdoing what he did on stage, it really ruined any chances of him being accepted by us as the tremendous guitar player that he is. And the truth is that about 98% of the population has no idea how talented a player Vinnie is — this guy is a ferocious guitarist."

"Something happened on the Lick It Up tour that shows what Vinnie is all about," adds Gene. "The show was at the Long Beach Arena in California, which is Vinnie's home town. All his friends and family were there, and Vinnie went out on stage with the intention of showing everyone what a guitar hero he was. Now, on any given night, Vinnie's guitar solo lasted about four minutes long — but on this night, he was still playing after seven minutes. From clear across the stage, I could see Paul giving me a signal like, 'Hey, let's get out there!'"

"There was a certain guitar run that Vinnie was supposed to play at the end of his solo that was our signal to come back out," continues Paul. "But we were waiting for so long that it finally became clear to us that, if this solo was ever going to end, we were gonna have to end it. So we ran out and, without embarrassing Vinnie, we finished the song. The lights went black and Vinnie came running over to me, pointing his finger in my face and screaming at me, 'You bastard! You humiliated me!' And all I could think of was, 'My god, I'm gonna knock this guy out in front of all these people.'"

Instants like these were proof positive that Vinnie Vincent was not suited to be a full-fledged member of KISS. And finally the day came when the band would

tell Vinnie they no longer required his services. Paul explains:

"After a year or a year and a half of somehow skating the issue of signing his agreement with us, even though he kept telling us that he was going to sign it, the Lick It Up tour ended and Vinnie went incommunicado. He wouldn't answer phone calls, and we finally ended up speaking with his lawyer, who gave us a list of demands — things that Vinnie wanted to record another album with us. That's when we told him, 'Do us a favor — don't call us anymore.'"

With Vinnie Vincent gone, KISS — despite losing yet another member — kept moving forward. "It's all we know how to do," says Gene.

"We were clear at this point that, if this thing called KISS was not going to be stopped by losing Ace and Peter," says Paul, "then nothing was going to stop us."

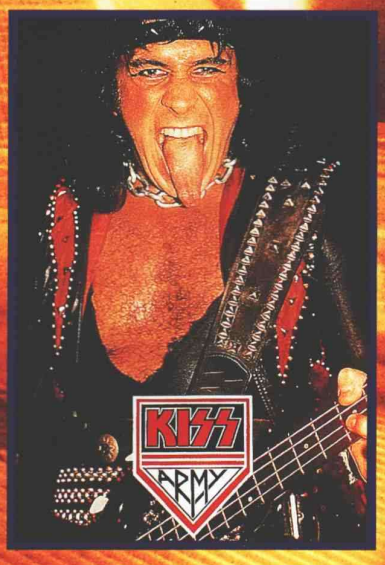
Auditions were held in New York City, and eventually the band was introduced to a state-of-the-art guitarist named Mark Norton.

"Grover Jackson, who was heading the Jackson/Charvel guitar company, had a pretty good reputation for knowing all the hotshot guitar players," says Paul. "Everybody was using his guitars for that whammy-bar style of music, and he had a keen ear for players like Randy Rhoads and Jake E. Lee. He recommended Mark. So Mark sent a tape to us, and in terms of speed and virtuosity, it was very impressive."

And, as far as the band was concerned, this was exactly what they were looking for in a new guitarist — a shredder who could bring KISS to the forefront of modern rock guitar.

"This was the year of the two-handed, dive-bomb, whammy-bar technique," says Paul. "And we figured that if we were going to get a new guitar player and take that next step, then we had to get someone who was a fast gun."

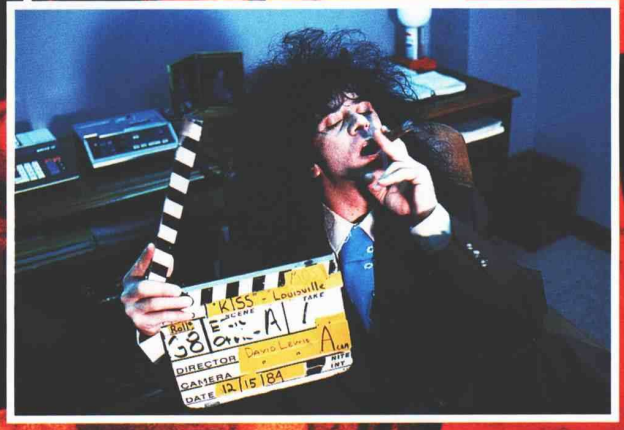
"Mark didn't seem to have any real songwriting abilities," adds Gene. "But his knowledge of guitar was quite extensive, and there was a promise that he might add a new element to the band. His influences were not rock n' roll — they were more jazz players like Alan Holdsworth."



ROCK

Off comes the makeup, and underneath . . . it's raw Kiss

KISS still a killer machine



With Mark Norton — under the new name Mark St. John — now a member of KISS, the band set its sights on making a new record. But while the line-up was complete and solid once again, something was clearly wrong. For the first time, KISS was no longer a priority to one of its co-founders: Gene Simmons.

"This was a very strange period for me," admits Gene. "Without the make-up, I was becoming less and less satisfied with who I was. Something was not right for me. At one point I was asked to be in movies, and I had stopped seeing one Hollywood actress and hooked up with another. It was blinding, it was numbing, and I fell for it hook, line and sinker. So I tried to finish the songwriting as fast as possible, and then boom! I was off to shoot a movie. I tried to keep a long-distance involvement with the album by talking to Paul over the telephone, but it was obvious that this was not any way to be in a band. And if Paul hadn't been there, the Animalize record would have gone completely in the toilet."

With barely any contribution from his long-time partner, Paul was faced with the monumental task of creating and recording an album virtually on his own.

"Gene wasn't telling anybody what he was doing," explains Paul. "And that was a problem for not only me, but for Eric and anybody around us. We were trying to write songs and record an album, and Gene was trying to plan his career outside of the band. The whole thing struck us as a little devious because we really didn't know what we were dealing with.

"The songs Gene had written, like 'Burn Bitch Burn,' 'Murder In High Heels' and 'Lonely Is The Hunter,' basically had to be reworked in the studio without him. There wasn't the usual give-and-take, which is one of the things that makes a band work."

But despite Gene's physical absence and mental lack of focus, Paul was able to complete the Animalize album. And while the record certainly had its share of high points — "Under The Gun" and "Heaven's On Fire" among others — there's no denying that Animalize was not the ideal KISS effort.

"In a sense, the Animalize album was fun to make because I did it pretty much by myself," says Paul. "But on the other hand, that really isn't the best way to do a KISS album. Sure, it's always fun to go into the studio and do things the way you want to, but I can't delude myself into thinking that me giving my best shot is the equivalent of making a KISS record. All things told, there's some good stuff on the album, and it sold almost twice as much as Lick It Up, but the whole thing could have been better — and that included my stuff as well as Gene's."

Interestingly, during the recording of Animalize, something happened that would later prove to be another pivotal moment in KISSstory.

"Mark just couldn't nail the solo to our satisfaction in 'Lonely Is The Hunter,'" says Paul. "So I decided to call up someone I knew who played guitar well and was a real nice guy — and that was Bruce Kulick, Bob Kulick's younger brother. So Bruce came in and did the solo for that song."

An isolated incident? Possibly. But there's no denying that Mark St. John's replacement by the young Bruce Kulick for that one guitar solo was yet another significant moment in the band's history — another sign of fate.

Later, only a few weeks before KISS was to embark on the Animalize tour, word came in that Mark's future with the band was in jeopardy.

"Mark called and told us his hand was the size of a balloon," says Paul. "It was later determined that he had Reiter's Syndrome, an arthritic condition that affects the joints. But Mark's condition was still very vague at that point, and his doctors had no idea when he would be able to play again."

But there was no time. Dates had been booked for a European tour, and the band had no intention of canceling. A move had to be made. The choice was obvious — Bruce Kulick would make an ideal temporary replacement until Mark recovered.

"We were hoping against hope that Mark's hand would get better," says Gene. "So we finished the European tour with Bruce and came back home to tour America, and this time we took both Bruce and Mark out with us, only to have Mark stay on the sidelines with his swollen hand while Bruce played with us on stage. But Mark kept pushing us to let him play, saying that he wanted to prove to us that he could do it — so finally we gave him a shot. He played half a show with us in Poughkeepsie, New York, and it was a complete disaster. After that, we basically had to read him the facts of life, and we told him that we would have to make a change."

Bruce, having gained some valuable experience via earlier stints with Meatloaf and Black Jack, had also proven himself on stage with KISS for the entire worldwide Animalize tour. They knew they didn't have to look much further to find their full-time smoking gun.

"Bruce was always a true professional and along the way never, ever said anything like, 'Why don't you throw Mark out and bring me in as the lead guitar player?'" says Gene. "He was real sincere and real ethical, and at that point we just shrugged our shoulders and said, 'You know, this guy is doing a great job — he should be in the band.'"

So it was done. After two brief, ill-fated experiences with Mark St. John and Vinnie Vincent, KISS had finally found the piece of the puzzle that had been missing since Ace left.

"What was so great about Bruce was that, when he first joined the band, in essence he said to us, 'Teach me,'" explains Paul. "It was so refreshing instead of having people come into the band who thought they could teach us. His attitude was very positive and he was very much a team player — someone who wanted to feel good about himself by making the band good, rather than using the band as a stepping stone."

With their first truly solid line-up since the original four firmly in place, the band continued onward and prepared to make a new record. Unfortunately, the end result was an album entitled Asylum that not only didn't reach the level of excellence set by such recent efforts as Lick It Up and Creatures Of The Night, but also sent KISS into a musical tailspin that would last for nearly seven years.

"I think that, when we first started working on Asylum, our intent was to make it the next step past Animalize," says Paul. "But the truth is that it was no where near as good as Animalize."

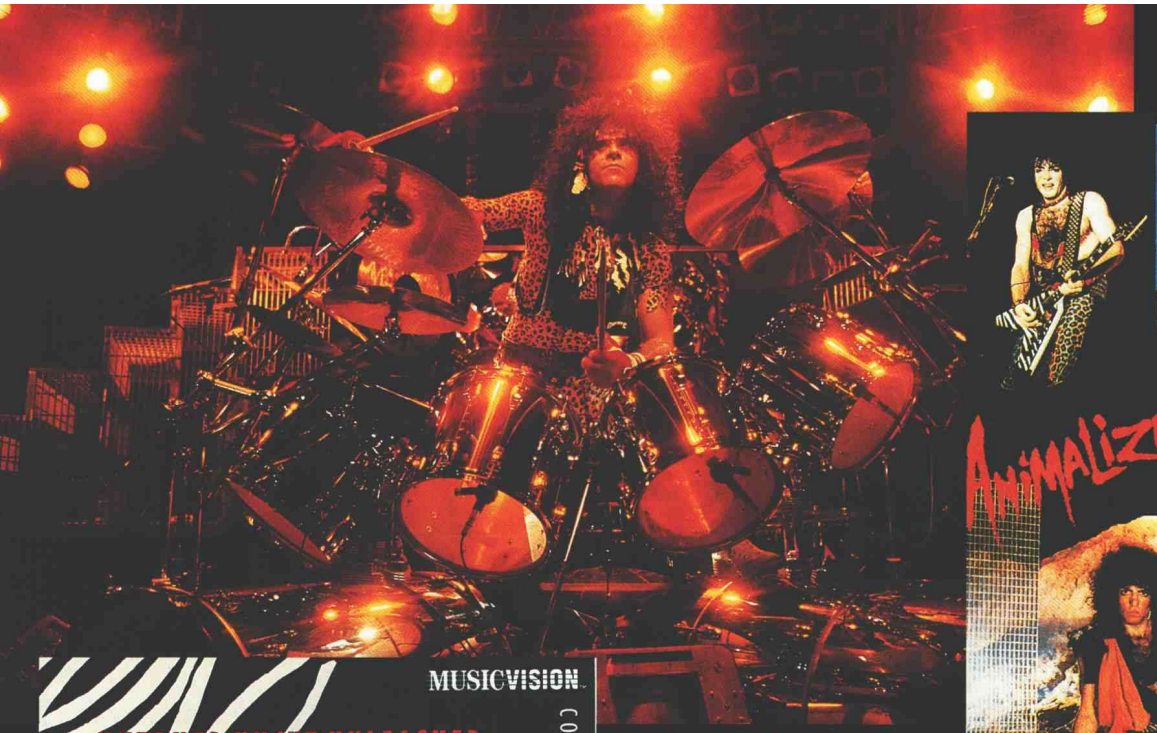
"Songs are never just songs, and albums are never just albums," adds Gene. "Whatever is going on at the time affects everything else, like a domino effect. So, at that point, more than one member had left, or been asked to leave, the band; we'd taken off the make-up; we were no longer involved with Bill Aucoin. Neil Bogart had died of cancer, and his wife, Joyce Bogart — who was our co-manager when we first started working with Bill Aucoin — was also no longer with us. We had lost everybody who was a part of our emotional support system — for the first time, we were on our own. And, in some ways, Paul and I couldn't really turn to Eric and Bruce and talk to them about the soul and the nature of KISS because they didn't know. So we had to turn inward, and that was easier said than done — and when we went in to do Asylum, we just didn't have the goods."

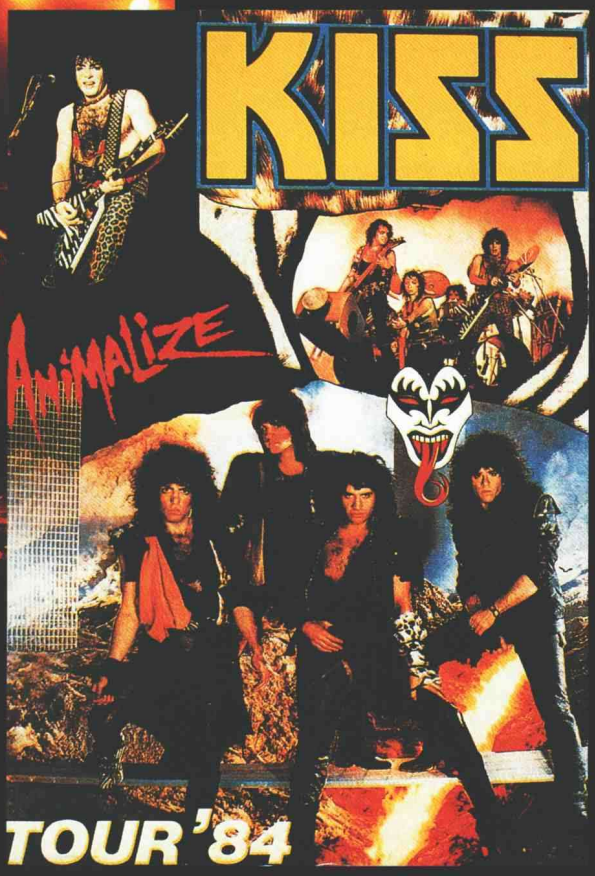
But while the band had certainly gone through some serious inner and outer turmoil in recent times, the truth is that Gene was still a major source of the problem.

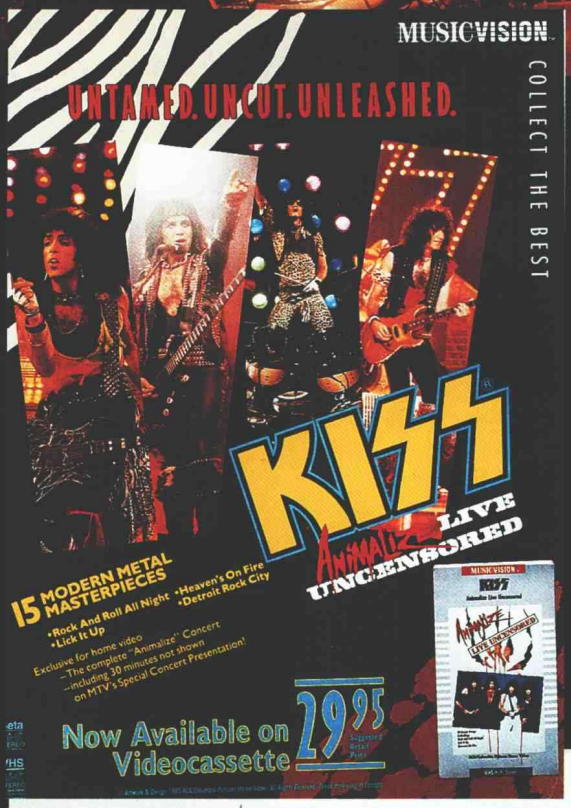
"Gene was acting like those guys on the old variety shows who would run back and forth, trying to keep five or six dishes spinning on long sticks at the same time," remembers Paul.

"The problem was that, after a while, the dishes started to fall. So his involvement in Asylum — even when he was around —

Eric loved his fans and the fans loved him. This remarkable scaled replica of Eric's drum set was given to him while we were on tour. This was not the first, nor the last time Eric was to receive gifts from the fans.







wasn't real involvement. And because of that, I was becoming more disillusioned and I started having to look elsewhere for some sort of feedback, because I certainly wasn't getting it within the band. So I started writing with other people."

The result was an album marred by overly-polished, radio-friendly material that had practically none of the firepower of traditional KISS.

"I figured that if radio wasn't going to be playing our older songs, then we'd better make sure that our material remained accessible enough," says Paul. "It seemed our survival depended on it. And again, Gene was hardly around and there was no one to bounce anything off of, so I did most of it by myself. And while I did the best I could, Asylum certainly wasn't up to par for us."

"And it wasn't just the material," adds Gene. "It was the whole mindset of the band. It was a lack of vision. Animalize was a half-way decent album that had some terrific guitar playing, and Asylum should have been the next step — but it wasn't. We couldn't even see that the album artwork sucked."

Ironically, Asylum — fueled by the hit single "Tears Are Falling" — was a tremendous success at both retail, radio and MTV. And while the band certainly enjoyed their re-discovered popularity, there was no denying that KISS' music was at its most commercially acceptable level in history.

"We were certainly getting more acceptance," says Paul. "When MTV had its daily 'Dial MTV' phone-in request segment, the video for 'Tears Are Falling' was always #1. In fact, MTV eventually changed their rules and said that a video could only be request for a certain time — and that was because KISS was the #1 video every day.

So our profile was good, and we were certainly getting coverage and airplay, but the band was limping. Regardless of whether the fans thought albums like Asylum were good or bad, the truth is that they weren't as good as they could have been because the band wasn't operating on all cylinders."

The tremendous success of Asylum (released in November, 1985) was, if nothing else, a sign of the times — a reflection of rock n' roll in the mid-Eighties. And it no doubt guided KISS — particularly Gene — in the wrong direction.

"It was the era of the pretty boy in rock," says Gene. "It was the time of coiffed hair, good clothes, attractive-looking musicians — the time of bands like White Lion, Poison and Bon Jovi. And I felt completely out of place — a real stranger in a strange land. I didn't have a clue who I was or what I should do, and when I look back at photos from that time, it was clear that if anybody in KISS stuck out like a sore thumb, it was me. I couldn't figure out how to make this piece of the puzzle fit, so I went off and formed a record company (Simmons Records), started managing cabaret singers (Liza Minnelli), dating celebrities (Cher, Diana Ross), acting in movies (Runaway), and somehow thinking that those things would make what I was doing in the band more valid. But the truth is that they took me further and further away from what KISS was, and still is to this day.

"The truth is, once the make-up came off, I didn't have a clue who Gene Simmons was."

KISS was suffering from a serious lack of direction during this period, and yet — as always — they forged ahead. The Asylum tour, while not the triumphant success of previous outings, was certainly a profitable run on the concert circuit.

"Although we would tell people that those shows were as big as our early shows, I think that later on we realized that they really weren't," says Paul. "And they also weren't as exciting. We were doing the best we could, and many people definitely got a lot of joy and satisfaction out of those shows — and we were certainly giving 100% — but the truth is that, as any band or athlete will tell you, 100% one year is not the same the next."

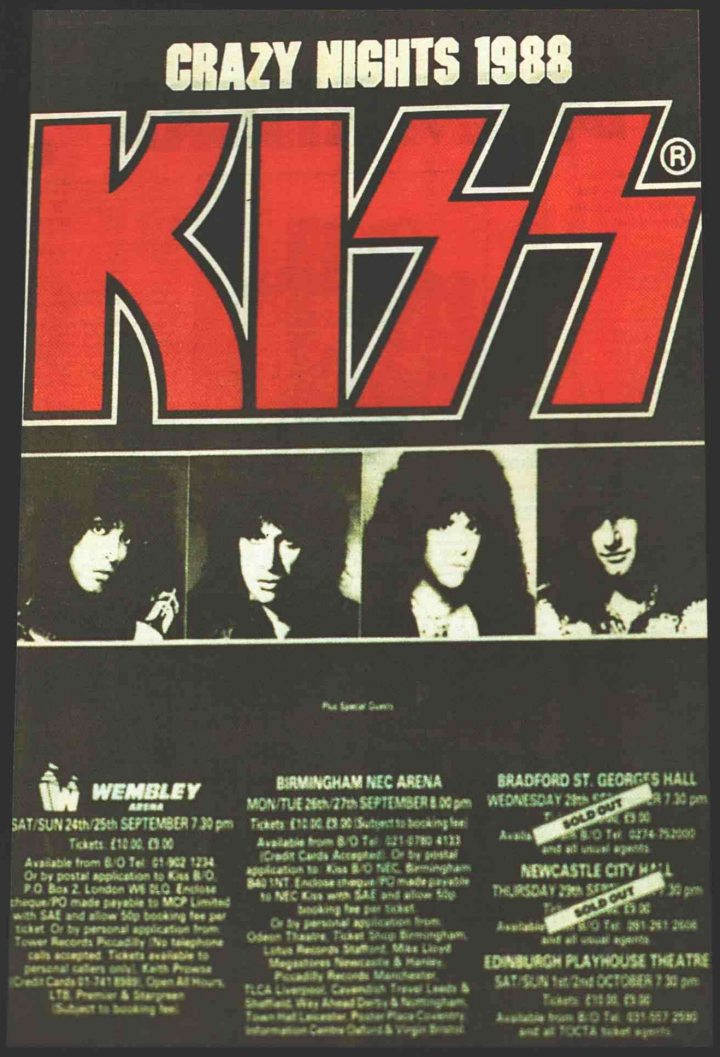
Still riding high from the moderate success of the Asylum tour and multi-platinum album, KISS then focused on the next record. But the problem still lingered — they were still walking with clouded vision, and unsure of where to go.

"When we started working on Crazy Nights, we looked for someone else to pull the cart — another person to help guide the band," says Gene. "So we hooked up with a producer named Ron Nevison, who Paul had wanted to work with for a while, although I never did. It was the era of the "songwriter-for-hire" and I felt more distant than ever and really didn't understand that type of songwriting process. Anyway, the first meeting at Nevison's house did not go well for me, although it went well for Paul. Ron liked some of Paul's new songs right away, like 'Crazy Crazy Nights.' That's when I started going back to my old style of songwriting, which was to write 30 songs at a time and then choose five or six that stood the test — but none of them really did."

After bringing to the table such songs as "Good Girl Gone Bad," "No, No, No" and "Thief In The Night," it was clear that Gene's primary focus was not the band. And mid-way through the recording of Crazy Nights, Paul finally had enough and read his trusted comrade the riot act.

"We were in the parking lot one day, and I said to Gene, 'Look — you're not doing your job. You're off doing all these other things while still reaping the benefits of this band, and I'm getting screwed. It's not fair for me to put in this kind of time, while somebody else who is supposed to be my partner, is not.' And Gene looked at me and said, 'That's fair.'

"I could have used Gene's input. But my attitude at that point was that I certainly wasn't going to listen to a guy who's off



managing cabaret singers and producing five bands while I was trying to make an album. I could have used the input, but the person who was giving me his input was not somebody whose opinion I wanted to hear or trusted. I resented Gene's opinion because, at that point, he was a part time member of KISS."

Eventually completed, Crazy Nights (released in October, 1987) was a tremendous international success, and the band was once again in great demand around the world (though American response to the tour was mediocre at best). Toward the end of their European Crazy Nights trek, the band's record label suggested the idea of releasing another KISS greatest hits collection. And while the band had, in the past, been vehemently opposed to such compilations, it had been almost ten years since the release of Double Platinum, and the time gap comforted them.

The KISS Platinum card . . .don"t leave home without it. Ron Nevison, producer, suggested the idea and we loved it. We made a limited number of these and gave them to the fans — good for free admission at any KISS concert, anywhere in the world for the life of the band!

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Stage Designs &

unused album covers

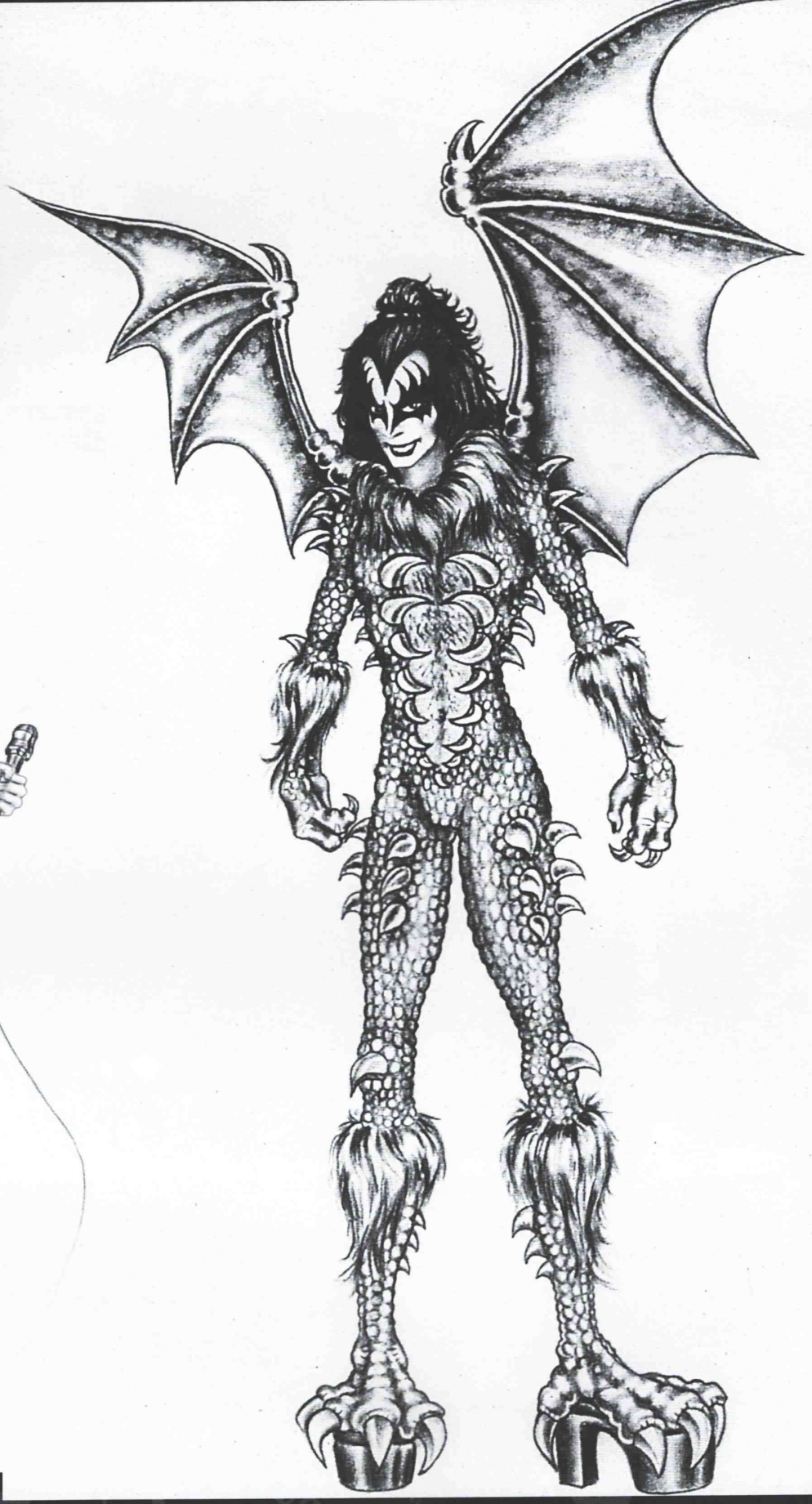
When we first started designing our faces and our outfits in our loft at 10 east 23rd street in new york, all we thought about was the here and now. we didn't know how long we were going to last (although in our dreams, it was forever) and the immediacy of having to play the daisy or the coventry was all we could think about.

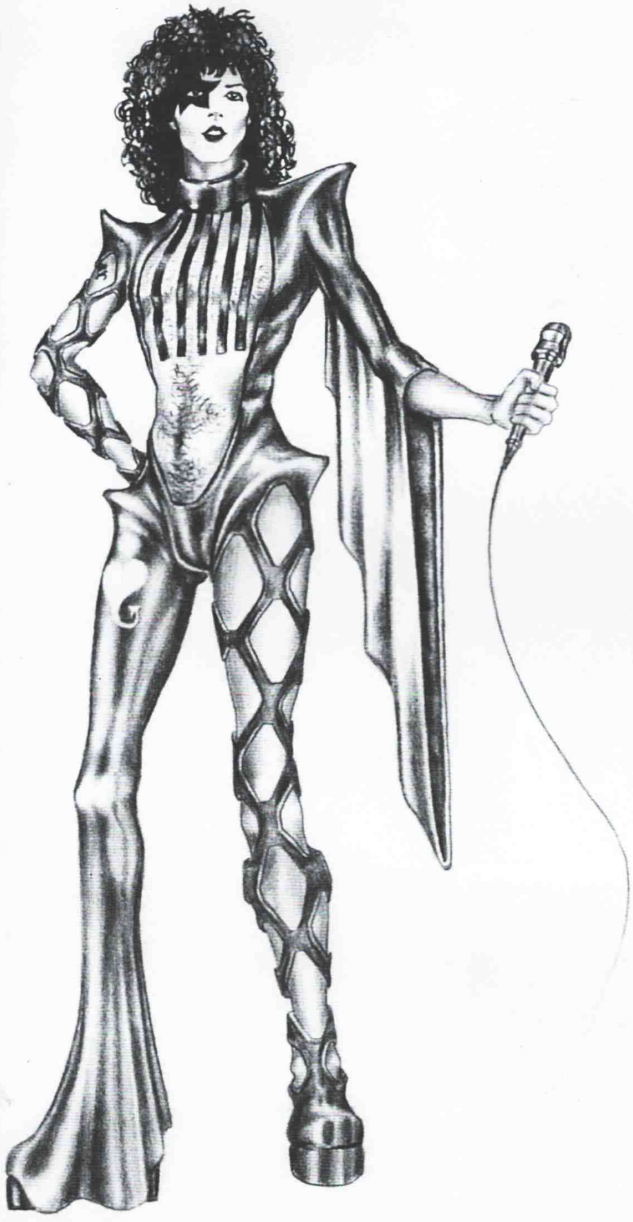
Little did we know that as time and albums went by, we would expect more and more from ourselves. we could have settled for wearing the same outfits year in and year out (like superman, who always wears the same outfit), but we thought the fans deserved more and we were certainly not going to let ourselves get away with taking the easy way out.

so, even before the second record came out, we were already thinking about how we should be changing our "look." this process didn't begin and end with each album or tour. it was more organic and usually would start when one of us would start doodling . . . which would make the rest of us start thinking about our outfits.

there were many variations of our outfits that were drawn up . . . some were actually made and later discarded, either because they weren't believable enough at the time or because we didn't believe in it at the time.

these drawings were made from ideas we had. they were never made . . . as far as we know.





unused Costume Designs

"I thought that doing another greatest hits album was okay at that point because, starting with Creatures Of The Night and Lick It Up, we had started to build a very strong new fan base," says Paul. "To put out an album that would, in essence, give everybody who didn't own any of our early albums a taste of the band's history, seemed fine to me."

In addition to an assortment of classic KISS cuts (including some remixes and a new version of "Beth" with Eric Carr on vocals), Smashes, Thrashes And Hits (released in November, 1988) also featured a pair of new songs, both penned by Paul: "Let's Put The X In Sex" and "Rock Hard."

Thanks Bob Gruen for your contribution

"Those songs, for my money, are not great songs," admits Paul. "But I think my attitude was, 'Hell, at least I'm trying.' We never got a chance to see what we could have done as a band. It was the best that I could do, but my best was becoming less and less. Truthfully, when you're trying to make an album and someone else is off trying to build a career, which at any point they can decide will take precedence over the band, is not a very positive creative atmosphere."

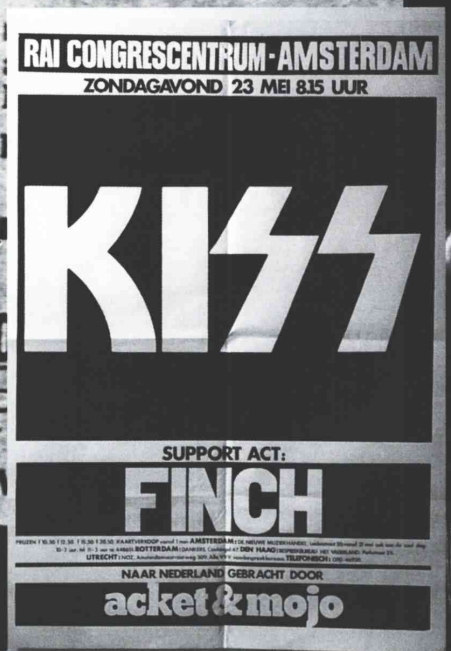
The video for "Let's Put The X In Sex" went on to become an enormous success at MTV, and Smashes, Thrashes And Hits soared up the charts. But despite the band's widespread commercial acceptance, problems still plagued the KISS camp. Feeling frustrated with the current situation, Paul decided to embark on his own for the first time in the band's history and tour the country as a solo artist.

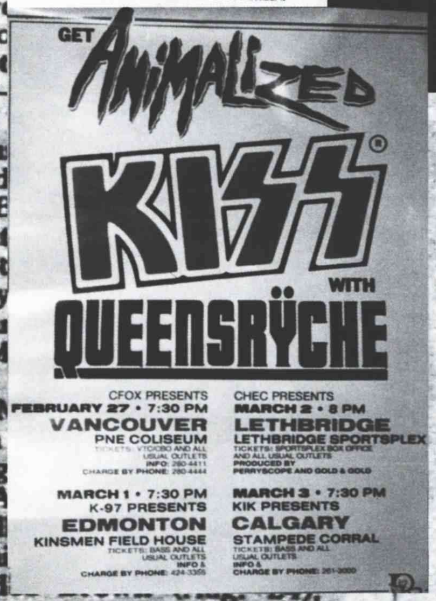
"We finished the Crazy Nights tour, and I didn't feel satisfied," explains Paul. "Gene was still off doing his own thing, and I just wanted to get out there and play more. The club tour I did started when someone who worked at the Ritz in New York City asked me to do one show. They were expecting some sort of a blues jam where we would jerk off the audience for an hour and play old standards. But I said I would only do it if I could play a real rock n' roll set. So I called Bob Kulick and a bass player I knew named Dennis St. James, and all I needed was a drummer.

"I called some people, and each one recommended a guy named Eric Singer. So I called him and, without hearing him play, asked him to come to New York to do the show at the Ritz. We wound up doing a whole tour, and Eric was just great — a fabulous person and a killer drummer."

The club tour was just what Paul needed to bring his deep-rooted rock n' roll instincts back to the sur-

INSIDE: DINING O





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ing members and coleaders of the hard rock group Kiss, are sitting at a table near the lobby bar of Detroit's Westin Hotel when a man in his late 40s, his hair gray, approaches them for an autograph. He says he has a "coupla kids," then mumbles something about listening to Kiss records himself.

A minute later, three Southwest Airline stewardesses stop by just to chat. "Y'all are sweet," one says to two leather-clad rock stars who have capitalized on the kind of wild, womanizing image that's drawn the ire of religious fundamentalists around the world.

"We didn't plan that," Stanley (real name Paul Eisen) says with a smile as the stewardesses walk away.

Adds Simmons, whose real surname is Klein, "It was like that big heavy metal concert in Russia last summer. It's in the middle of Bon Jovi's set, and the camera pans the crowd and do and

EAST FULLERTON

The Register

Coach turns to community for gymnastics facility

$1.5 million needed to construct modern gym for CSUF, public use

This is one KISS he'll always remember

Mark Petrowski turned his room into a temple for his favorite rock band

"Eric Carr, god bless him, very innocently and naively believed people when they said, 'Oh, trust me.' For instance, one time while we were in Europe on the Lick It Up tour, Eric met a female photographer from one of the English rock papers. So Eric suggested that the two of them go upstairs to his room and that the photographer take pictures of Eric nude, in the bathtub. But, of course, Eric told her that she couldn't publish any of the photos — that they were only for her. The next thing we know, we're in Germany and we get a copy of the magazine — and there's Eric, nude in a bubble bath with a champagne glass in one hand. We couldn't believe it."
—Gene Simmons

minutes about respect — or lack
their band. It seems that after 28
and 23 albums — 17 of them m
the leaders of Kiss are tired of b
mainly by the music pres

Entertainment

The Sun F

THURSDAY, FEBRUARY 28, 1985

KA-BOOM
KA-BOOM
KA-BOOM,
KISS

STAR OF THE SHOW: Kiss guitarist Paul Stanley crawls across the stage

undeniable commercial success, th
music industry — particularly critic

See KISS, Page 6C

Kiss smacks of success

The rock 'n' rollers have passed the test of time

By BRUCE NIXON
Pop Music Critic

KISS, THE MOST durable and commercially successful metal band in America and perhaps the most critically reviled rock 'n' roll band of all time, has recently entered its second decade of existence. It has lasted, if you include solo projects by its various members, through some 17 records.

When Kiss first appeared in 1974, regaled in paint, platform shoes, otherworldly costumes, clouds of smoke and flashing lights, everybody said it was a gimmick that couldn't last.

He has he

When Kiss took off its make-up two years ago, everybody said the band couldn't survive without its gimmicks. The last two Kiss albums, sans paint, have been the most successful in the band's career. The current Kiss world tour is playing to sold-out arenas. And so we can only conclude that this is a true phenomenon in action.

What follows — and it may or may not explicate a phenomenon that must seem thoroughly inexplicable to many people, although it will make the attempt — took place earlier this month, although it probably could have happened just as easily a year ago or even yesterday.

Paul Stanley, a founding member of Kiss and the band's lead singer, rhythm guitarist and

See KISS on Page 9

The rock band Kiss, which first appeared in 1974, is still going strong

band activities include acting a
ating his own record label. "W

face, and the experience left him with a feeling of satisfaction he hadn't felt in years. Unfortunately, Eric Carr was clearly troubled by Paul's solo stint.

"Eric Carr was such a great guy, but he was also very sensitive," says Paul. "He came backstage when we did the Ritz show, and he felt very uncomfortable about the fact that I was playing with Eric Singer. He said that he really wanted to play on the club tour, but I told him that he couldn't because he was the drummer in KISS — not the guy who should be backing me up on a club tour. He wasn't happy about it, and he truly felt that my doing a club tour was a preliminary step in leaving KISS. Backstage at that show, Eric said something to me about Eric Singer that was pretty prophetic. He said, 'That guy's gonna replace me.' I told him that was absurd, and I know for a fact that Eric Carr would have been the drummer until the end of this band."

After 25 down n' dirty club appearances across the country, Paul Stanley's first and only solo tour came to an end.

"We even had an opportunity to tour Japan after we did America, but at that point I decided that it was time to get back to KISS."

Yes, back to KISS. For the next record, 1989's Hot In The Shade, the band tried their best not to return to the safe, radio-friendly KISS of the last few years, but to somehow rediscover their long-lost rock n' roll roots. It was a definite shift in direction for KISS, and a major step in the right direction — but overall, the result was still not the quintessential KISS they sought.

"In the same way that we didn't follow up 'I Was Made For Loving You' with another dance number, we didn't try to do the same thing we had done with Crazy Nights, even though it was a very successful record," says Gene. "We instinctively turned to some-

THURSDAY, MARCH 6, 1986

LIVING IT UP

KISS

Sans makeup, Kiss still plays hard and loud

BY SUE WHITE
News Staff Writer

A Saginaw mother of three young teens called The News shortly after word of the upcoming Kiss concert came out. Kiss she could take, but what about the then-named opening band, W.A.S.P.?

"I never thought I would call Kiss conservative, but I guess they are," she said.

Well, W.A.S.P. left the Kiss tour last week to join up with Black Sabbath - appearing in Saginaw March 20 - and tonight's opening act for Kiss is the relatively mellow sound of King Kobra.

But are the legendary bad boys of Kiss conservative? Kiss bass player Gene Simmons shared his thoughts in a recent phone interview.

"Anytime anything lasts long enough, it loses its shock value," he said. "But then I never did anything just to scare parents anyway.

"I couldn't care less about shocking anyone. We just wanted to be different than everyone else."

Kiss debuted 12 years ago with Simmons, guitarists Paul Stanley and Ace Frehley and drummer Peter Criss. Made up as malevolent cartoon characters, the four used the mystery of hidden identities and flamboyant stage theatrics to secure a niche in the music scene.

A paradox from the beginning, they were heralded in early press reports as a "Barnum and Bailey side show" or the "new Beatles."

Today, the make up is gone but the theatrics remain. Frehley and Criss have been replaced by Eric Carr on drums and Bruce Kulick on guitar.

They still play hard and loud — one of their souvenir T-shirts says "If the music's too loud, you're too old" — and the kids still follow them in droves.

Please see KISS, Page C-2

On stage

Who	Kiss / King Kobra
Where	Saginaw Civic Center
When	Tonight, 7:30 p.m.
How much	$14
Info	776-1100

Kiss, from left: Bruce Kulick, Paul Stanley, Gene Simmons, Eric C

With Eric and Bruce in the band, touring became a real joy . . . no more band meetings about whatever the fuck was bothering anyone . . . no more records done helter-skelter . . . no more sidemen doing the overdubs . . . no more bullshit.

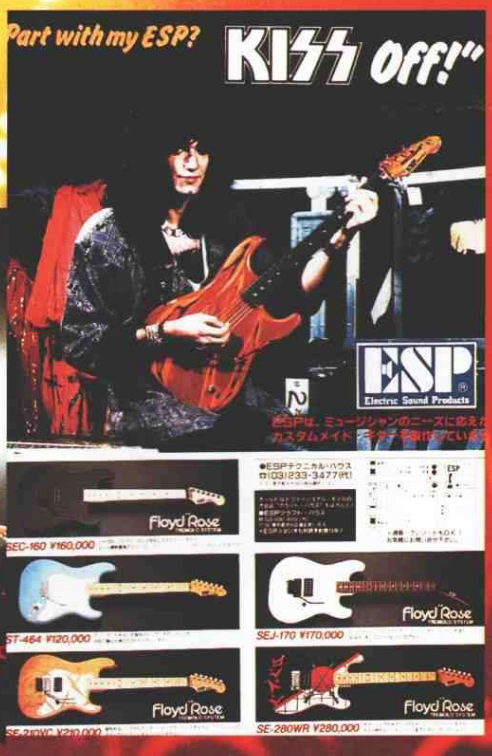
Eric, in particular, pushed us to heights we didn't know we were capable of. His drumming was relentless and even when we had an off night, Eric would beat his drums to death. And, no matter how badly we thought we did, Eric would point to a bright spot in the show . . . or, to an enthusiastic fan . . . which would bring everyone "up."

Bruce always did what was needed. The consummate professional. Live and on record. If Paul's guitar was out of tune because he was running around on stage, Bruce was there . . . if Gene made mistakes, Bruce was there.

And, when the band went into songs like "Deuce" and "Parasite," which the first line-up did, they put their egos aside and learned to play the version the fans recognized. They would sit with the records, learn and digest them.

"Recording a guitar solo for the Animalize album, which was before I actually joined the band, was a real cool experience. The whole thing went really well, and after it was over I remember Paul saying to me, 'Don't cut your hair.' And as soon as he said that, I figured I might one day be asked to join KISS."

—Bruce Kulick



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Perhaps the most influential guitarist, from the most influential band, of all major new acts today. Most modern rock guitarists claim Ace Frehley as the main reason they started playing guitar. As Ace and his old band are headed for legendary status in the '90s, we are very proud and honored to have him make this special appearance to his most loyal fans. Don't miss this once in a lifetime opportunity.
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ACE FREHLEY AUTOGRAPH SESSION! (meet the legend in person)!
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100 tables of dealers from around the world, selling every KISS item ever made!!!
KISS MUSEUM featuring the actual costumes, gold awards and stage equipment used by KISS!
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$5 coupon redeemable for KISS merchandise will be handed out to every single ticket holder!
The first 100 people in line will receive endless FREE promotional KISS products and merchandise!!!
Special discounted KISS Convention room rates at the Holiday Inn International Hotel
Remember, the KISS CONVENTION is located only 15 minutes from Disney World and is in the heart of all the major tourist points in the state. Make this event a complete vacation!
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SUNDAY, OCTOBER 24th, 1993 11am-8pm in ORLANDO, FL
the Orlando HOLIDAY INN INTERNATIONAL Convention Hall and Hotel, 6515 International Dr.
Across from WET AND WILD water park. Take Exit 29 off Interstate 4). Call (703) 953-2488 for more info!

FLORIDA

KISS

CONVENTION '93

With very special guest

ACE FREHLEY

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KISS EXETER PRESENTS

KISSTERIA

5TH CANADA KISS CONVENTION
SATURDAY, AUGUST 28TH, 1993
RAMADA INN 401 - LONDON, ONT. CANADA
817 EXETER RD., LONDON, ONT. CANADA

Rock 'N' Roll All Nite, Party Every Day ...

KISS Party

Mannheim
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19:30 Uhr
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68159 Mannheim
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NEW YORK KISS
CONVENTION '92
at
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11 am - midnight
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All proceeds from Autograph Session go to Sick Children's Hospital & Eric Carr Fund

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PROMOTERS OF THE NEW YORK

KISS

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BAND IN THE LAND..."

K AM 1590 CORDIALLY INVITES YOU
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KISS ALIVE III
MONDAY, MAY 17th
ROCODILE CAFE, 2nd & BLANCHARD
6 to 8pm
s a special attraction, the Kiss tribute act
→ GENE'S ADDICTION ←
will be performing
you must be 21 or older/no host bar

KISS ALIVE III

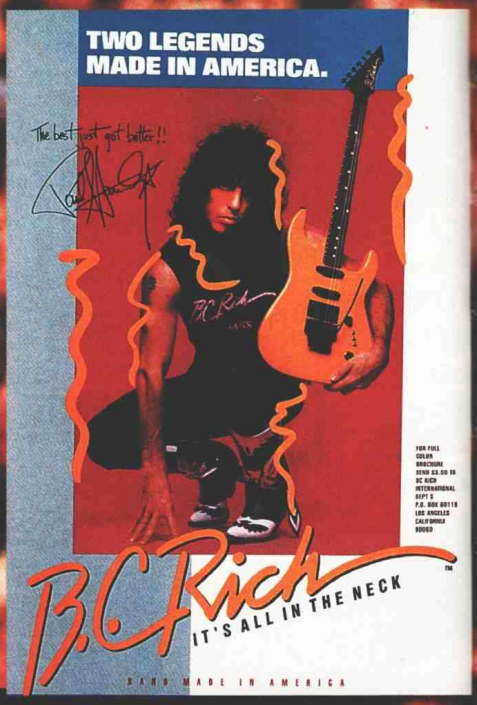
ZINE & THE KISS CENTRE

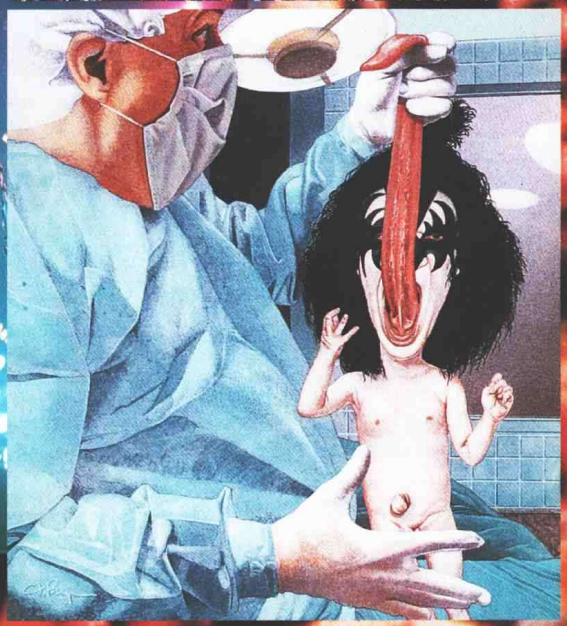
thing else. The first thing we decided to do was not work with Ron Nevison again, and although we didn't know who we were going to turn to, we just started writing and doing demos in the studio. We eventually brought in Vini Poncia again, but we used him more as a co-writer and didn't let him take control because we knew that we didn't want another Dynasty. We were hoping to try and recapture some of the spontaneity that KISS had originally because, when the first few records were done, we just went in and did them basically without thinking."

"But although we were trying to recapture some spontaneity, Hot In The Shade was really a collection of polished-up demos," adds Paul. "It was basically a hodgepodge of material that didn't fit together."

But they were still proud of their work on Hot In The Shade, and knew deep down that it was a necessary step if KISS was to ever find itself again. The band took this attitude even further when they hit the road for the Hot In The Shade tour. With a giant Egyptian Sphinx as the centerpiece of the stage, KISS assembled a high-powered show that sent an eerie chill of déja vu up the spines of all the long-time KISS fans who attended.

"The Hot In The Shade tour was much more important for us than the album," says Paul. "What the tour did was truly celebrate the history of the band. And what was most impressive to us was our own history. Here we had this incredible show, we had a hit single at the time with 'Forever,' something that was totally unlike





Thanks Chip Rock for your contribution

Kiss Exposed was the first in a never ending series of platinum selling videos. "For us, these videos are another way for our fans to go behind the scenes. Finding a trained chimpanzee was easy. Auditioning the girls took longer. A lot longer . . .

Top official says U.S. might not win a gold medal in Winter Olympics, B-1

Columbus Ledger-Enquirer

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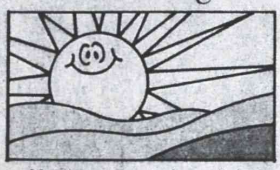
OUR 160TH YEAR, 230TH ISSUE | TUESDAY, FEBRUARY 16, 1988 | STREET | 25 CENTS

Good Morning!



Mostly sunny today. High in lower 50s. For more on the weather, see Page A-2.

Scores

Olympics hockey

Czechoslovakia 7

KISS smacked by law

Police arrest Gene Simmons for lewd conduct at concert

By Sandra Okomoto
Arts & Entertainment Editor

The bass player for the group KISS was charged with violating the city's anti-lewdness ordinance Monday following the group's sold-out concert. Gene Simmons — known for sticking his tongue out at audiences — was arrested for dropping his pants at Columbus Municipal Auditorium.

Police read Simmons his rights after the regular performance. But they allowed him to return to the stage for an encore.

Promoter Jack Colson said, "We told them (KISS) before the show about the ordinance. It was a misunderstanding between a police officer and the entertainer. The entertainer thought he was in a backstage area, and he took his pants to stretch them out and pull them back up. The officer interpreted it as 'mooning' the audience.' "

At about 10:30 p.m., 30 minutes before the concert was expected to end, Simmons "dropped his pants and he exposed himself to the audience," Sgt. Robert Horne said.

Simmons was charged and released after posting $600 bond.

Police officers and the vice squad arrested at least 30 concertgoers for drinking in public, being minors in

See KISS, Page A-2

GENE SIMMONS: KISS bass player.

Taylor

KISS

STILL WINNING THE ROCK AND ROLL GAME

BY BILL THIBEAULT

After more than a year of being off the road pursuing individual interests, *Kiss*, the group that has been known to trash tradition, set new standards and pretty much make up their own rules, has finally made its return to the stage. The return to the road marks the end of one of their longest absences from touring in the 14 year history of the band.

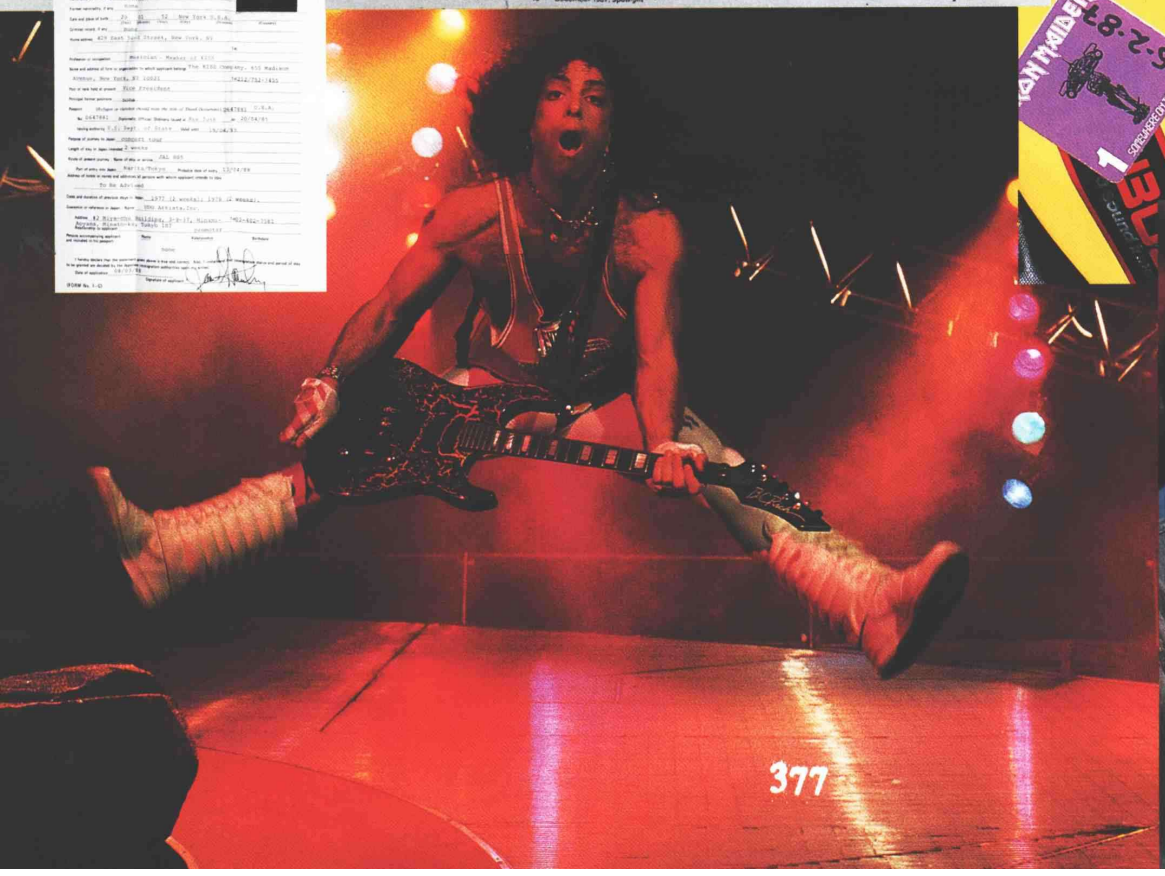
The band is now on tour promoting their newest album, *'Crazy Nights'* (released on Mercury/Polygram Records) which is hot on the heels of two platinum albums, *'Animalize'* and *'Asylum'*, and two platinum long-form videos. *'Animalize: Live Uncensored'* and *'KISS: Exposed'*. It took months of constant preparation and construction to get the new show on the road but for Paul Stanley and his fellow rockers, Gene Simmons, Bruce Kulick and Eric Carr, the wait is over and it's now time to shake up the cities of the world. So Mom's and Dad's, better lock up your daughter's cause *Kiss* is coming to town.

Kiss, long known for their extravagant stage productions, is not about to be outdone by any of their past shows. Their current tour boasts one of the most impressive stage sets in the history of rock and roll, and of course, *Kiss* wouldn't have it any other way. This is going to be a show one must see to believe, with enough lights, pyrotechnics and gadgetry to fill the needs of just about any science-fiction film production. But that's not to say that *Kiss* is a band using high-tech stage productions in order to mask inferior talent. That's just not the case, for *Kiss* is probably one of the hardest working rock and roll bands in the world today. They indeed take their music seriously. The elaborate stage set-ups in fact are used to enhance one hell of a rock performance.

I got to talk to *Gene Simmons*, a founding member of *Kiss*, in November during a break in their hectic touring schedule. Gene has never been known to be shy and always speaks his mind, tongue-in-cheek or otherwise. In the brief time that I spent talking to him, I found him to be a person who keeps his sights set on whatever he wants to do, then goes right ahead and does it, despite all odds.

12 December 1987, Spotlight

VISA APPLICATION FORM TO ENTER JAPAN



KISS

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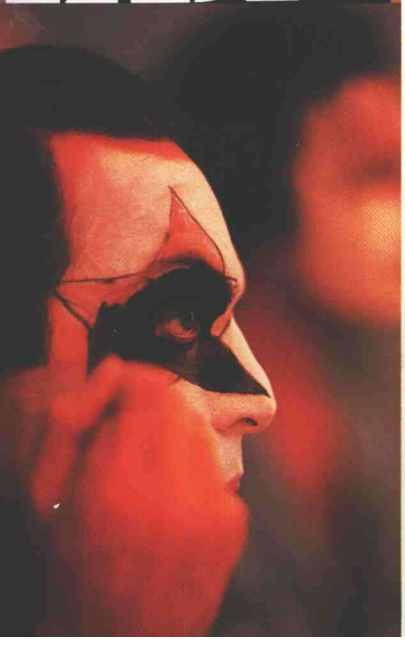
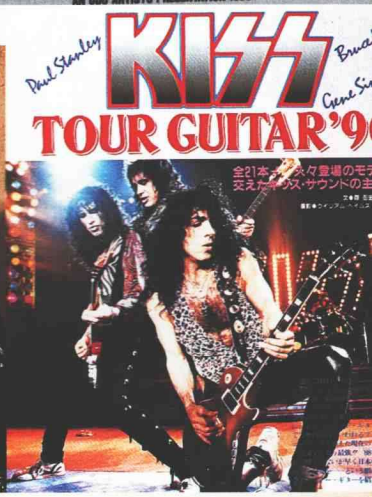


The
KISS
of
success
After 60 million albums, the critics just shrug

KISS®
53
キッス
アメリカン・ハード・ロックの王者、狂熱のライヴ!
4/21(木)6:30PM
4/22(金)6:30PM
武道館大ホール
■追加公演
4/24(日)6:00PM
代々木オリンピックプール
AN UDO ARTISTS PRESENTATION 1988


KISS
TOUR GUITAR'9

Part III
Weekend
Newsday
A Kiss That Lingers
They don't wear makeup now, but when Kiss blows into Nassau Coliseum tonight, much is the same.

KISS, and we really were celebrating our own history. We did 127 shows in America, averaging five shows a week, and playing for about two hours each night. I think the whole band's attitude at that point was, 'It doesn't get any better than this.' It was a grueling tour, but it was also the most invigorating of any that we had done since the Seventies."

"During that tour, the band played better than it had ever played before," adds Gene. "And the band started to get back its lifeblood, its spirit and its vibe. To be honest, if we hadn't done that tour, I don't think Revenge would ever have happened."

In no uncertain terms, the Hot In The Shade tour was a major success — and a key factor in the band getting back to what it always did best: playing kick-ass rock n' roll.

Compared to the last few years, the band was in terrific shape and ready to start working on a ferocious new album. But suddenly, not more than a month after the tour, the band got a call from Eric Carr. Something was wrong.

D
The Herald-Dispatch
FRIDAY, JANUARY 13, 1984

STYLE

KISS, performing at the Huntington Civic Center in 1979, returns Monday.

KISS: then and again

By JOANNE CURRY
Of The Herald-Dispatch staff

Gene Simmons
Original bassist

Paul Stanley
Original member

Eric Carr
New member

Bruce Kulick
New member

W[illegible] last a difference a decade makes.

In January of 1974 Jimmy Carter was president, Pat Boone was singing "I Almost Passed Mardi," and the Supreme Court was deciding whether comedian George Carlin's "seven dirty words" really were obscene.

And in Huntington, 10 years ago — almost to the day — a recently formed rock band was set to take the stage at the Huntington Civic Center. The band, a then-obscure rock group KISS, that while the show showed things have changed, the musicians did nothing to dull its arena reputation.

KISS — it's face paint and spandex, theatrics and showmanship — has been a mainstay fare during the first wave of rock concert at the then-new Civic Center. The band's first appearance, which Civic Center officials said probably had the largest audience in the building's history, caused a level of controversy that is unlikely to be matched at Monday's 10 p.m. performance.

That's not to suggest, however, that KISS is no longer popular with its fans. Quite the contrary. After the passing of time, the absence of makeup, and changing group members, KISS has become classic rock and more acceptable.

As the '70 concert and another band's mid-east Huntington show in 1977 were the last two appearances by KISS-inspired costumes — flocked to the Civic Center to see what was often called the carnival of rock 'n' roll." And they were not disappointed.

Lead singer and guitarist Paul Stanley, a former New York City gas driver and school teacher, and bassist Gene Simmons, who has been on stage and there perfectly matching the dollets to two members of the notorious Fastest Guns Universe, with 4-inch platform boots, sequined capes and tattered, tie-dyed, bewitched fits, painted chest and repeatedly displayed his super tongue for public inspection.

Meanwhile, on the other side of the Civic Center doors, members of a local church group distributed pamphlets about salvation, and a [illegible] University audiologist led several graduate students in handing out protective ear plugs. A local band even refused to read the group a memo, again for its arrival in Huntington.

But that was then.

Monday, for tickets costing $12.50 in advance and $13.50 at the group's last local concert, fans of all ages will see the contemporary KISS, complete with guitarist Bruce Kulick and drummer Eric Carr replacing original members Ace Frehley and Peter Criss.

"I think the band has always had a lot of closet fans who don't want to admit that they like KISS. And now they have a new generation of fans along with all the older fans who have grown up," says Carlos Blankenship, 30, of Greenup, Ky., known what to expect. Carlos, who was a KISS fan years ago and even attended the Civic Center concerts, says he has major plans for the group. But that didn't stop him from attending his 19-year-old brother, Chuck, a recently converted KISS devotee, at the search for the group's latest album, "Crazy Nights."

"I went to that last concert, and probably that was when I quit listening to KISS," he says. "I just saw a few people there my age. They were mostly young — 12, 13 or 14 years old — and I felt embarrassed doing them."

But Rick Krenn, manager of National Record Mart at the Huntington Mall, says the group is still very popular with the teen-age crowd.

"They really don't have that many top-40 hits to their name, but still think it doesn't seem to matter," he says. "We have a hard time keeping their old tapes in stock."

Bobby Bamforth, music director of WKEE-FM, says he thinks the group has finally found its niche in rock music.

"It should be a good, pure rock 'n' roll show, and I expect to see the child of the '70s and the children of the '80s there, too," he says.

The computer name of the problems that have come to be associated with rock concerts at the Civic Center, a new arrangement combining reserved and festival seating will be used for the first time at the KISS show. Two rows of seats will be on the floor in front of the stage, and the remainder of the floor will be general festival seats to stop fans from crowding to the stage.

So far we've heard nothing but positive remarks about having reserved seats," says Don Thomas, Civic Center director. "People like to know where they sit and they should help in crowd control."

However, Mr. Thomas says she is disappointed in the advance ticket sales for the show, which has Ted Nugent on the opening act. "But of some of KISS' most recent shows, most of the ticket sales have been at the window, as we anticipate a good walk-up."

Tickets for both reserved and festival seating are available for $13 at the Civic Center box office and all regular outlets.

Thurs., Dec. 31, 1981 Dayton Daily News 13

Preview

BEST BETS

■ FROZEN FALLS PHOTO WALK

■ SANKOFA

■ THE GALLERY UPSTAIRS

Kiss will perform a New Year's Eve concert tonight at Hara Arena

KISS

Group's record sales keep burning up charts

By Nick Weiser
Entertainment writer

Daytonians are going to Kiss the old year goodbye tonight as the outrageous shock-rock circus-act known as Kiss comes to town for a New Year's Eve concert at Hara Arena.

The opening salvo in tonight's sonic assault will be fired by veteran hard rocker Ted Nugent, who will open the show.

Kiss is led by rhythm guitarist and lead vocalist Paul Stanley and bassist, fire-eater and part-time movie actor Gene Simmons. Drummer Eric Carr replaced original Kiss drummer Peter Criss in 1979 and lead guitarist Bruce Kulick replaced Mark St. John, who had replaced Vinnie Cusano, who had replaced original Kiss guitarist Ace Frehley. Today, Frehley heads a band of his own that he calls Frehley's Comet.

Stanley (born Paul Eisen) and Simmons (born Gene Klein) have been with the group since its inception in 1972. The hard rock band had a hard time finding work in the passive, post-hippie atmosphere of the early 1970s. As Stanley explained during a 1984 interview with *The Dayton Daily News*:

"When we were a local band around New York City, we used to put on our own shows because nobody would hire us. We'd rent out ballrooms or sleazebag hotels and we would throw dances. That's how we built our following," Stanley said.

The band finally landed a recording contract with Casablanca Records in 1974 and released the Alive LP that same year.

Kiss first gained notoriety for the wild black and white makeup the group was one of the first bands to fully exploit the visual side of rock 'n' roll. Their stage shows combined pyrotechnics with wild costumes and sensationalistic theatrics. Simmons makeup and wardrobe made him look like some sort of satanic-Spiderman and his onstage antics (such as eating real fire and spitting up fake blood) garnered a lot of free (usually negative) publicity for the band.

The group quickly drew fire from offended adults. The band's manager, Bill Aucoin (who would later place Billy Idol from the group Generation X and then help guide his solo career), realized that the more Kiss could horrify the parents the more Kiss would impress the kids. The formula worked, and it's still working. A few years ago Kiss was even attacked in an official Soviet press release, which claimed the group's music was responsible for a wave of violent crimes committed by British youths.

But Kiss' music is not as violent as its image. Most of the group's hits have been mild, bordering on wimpy. Kiss' first hit, *Rock and Roll All Night*, with its silly sing-along chorus "*I wanna rock and roll all night, and party every day*" could have been recorded by Donny and Marie Osmond. *Beth* was a romantic ballad and *I Was Made For Lovin' You* sounded more like disco than stadium rock and roll.

Actually, the band's music was never as shocking as its reputation would lead you to believe. Most of the group's hits [illegible] 1980s until heavy metal music raised its ugly, cross-eyed head again and made its big mid-'80s comeback. Groups like Motley Crue and Twisted Sister became popular by borrowing pages from Kiss' shock-rock primer, and a whole new crop of young metal heads rediscovered Kiss. Kiss dropped the flight makeup and recorded some monster songs like *Creatures of the Night* and *Heaven's on Fire*.

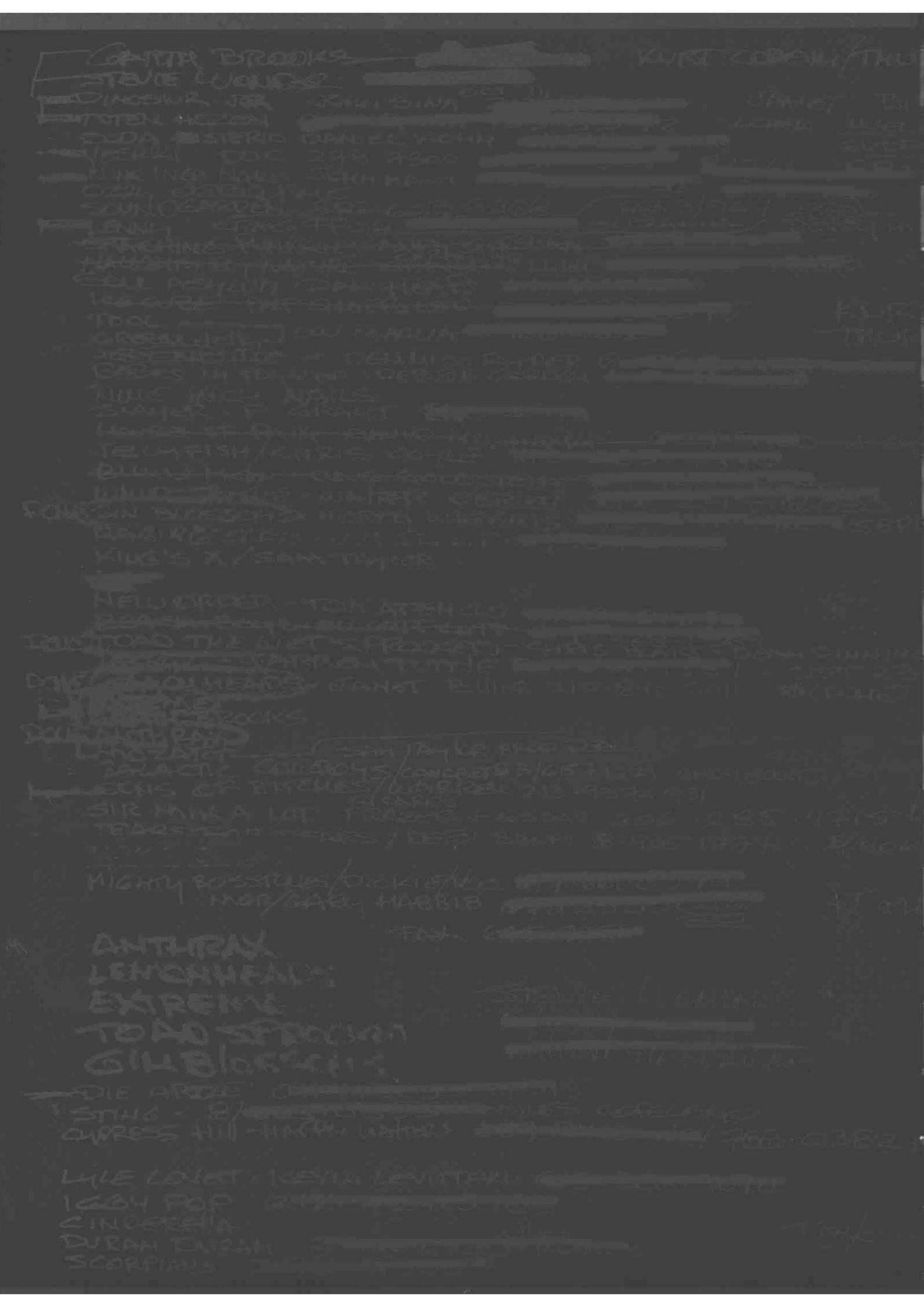
Today, Kiss is selling more records than ever. In 1984, the Animalize LP went platinum, as did 1985's Asylum album. The group's current album, *Crazy Nights*, is selling, well, like crazy.

■ KISS and the opening act, guitarist Ted Nugent and his four-piece band, will perform tonight at Hara Arena. Tickets are $16 at the door and

MITCH – PLEASE CROP AS SHOWN. Glasses should be proportioned and look of cover should be almost surreal like a Zep cover ala "Houses of Holy" Maybe almost like lover saturated colors * we think kiss sticker and title on shrinkwrap
*Colors should be slightly wierd not funny or cartoon

Thanks Lydia Criss for your contribution

Free Guide For Your Free Time - Wednesday, July 18th, 1990 - Tuesday, July 24, 1990
BREAK
Lingering
KISS
HYPOALERGENIC
ROCKERS
RETURN



INSIDE: DINING OUT

WEEKEND

Detroit Free Press

SECTION

ON TOP OF IT

Pistons play havoc with Madonna

Performing

a kick for K

Members of Kiss, from left: Eric Carr, Gene Simmons, Paul Stanley and Bruce Kulick.

KISS IS STILL A KICK

It isn't just the cash — they really like to play

"He told us that he had been coughing incessantly since he got home," remembers Gene. "And that he had spit up blood. We were horrified, and we told him to go to the doctor immediately and have himself looked at because you just don't spit up blood."

MUSIC

Gimmick-ridden Kiss show packs Five Seasons Center

"Eric went to the doctor, and he told Eric that there was blood around his heart," continues Paul. "And there was a finger-like growth that had weaved its way in and out of his heart, which seemed like it could be cancer. I remember telling Eric, 'We always think the worst, but you'll be okay. You just have to get through this and everything will be fine.' But Eric wasn't that reassured by this because I think he knew the seriousness of it. And not only was I telling this to Eric for him, but also because for us, the whole idea of losing somebody close to us was truly horrifying. The whole thing was very frightening."

"We kept stressing to him that he stay in New York and take care of himself," says Gene. "We told him that we would support him no matter what happened."

It wasn't long before Eric was diagnosed with heart cancer, an extremely rare condition with a dangerously low survival rate. If their star drummer's life was to be saved, he would have to undergo open heart surgery.

"We flew to New York and were with him the day before his surgery and after," remembers Paul. "They reconstructed part of his heart, and Eric did very well. He was walking a day or two later and seemed to be recovering nicely. So we flew back to L.A., and it wasn't much later that Eric told us that the cancer had spread to his lungs. He wasn't doing well."

But Eric's dedication and love for KISS was far too great, and he refused to let his weakened condition affect his place in the band.

"Eric insisted on being as involved in the band as possible," says Gene. "We had already begun to write material for the next album because all this band has ever known is to just move forward. We knew that, to stand still, might possibly be the end of the band. So, while we were trying as best we could to give Eric emotional support, there was also an offer to record a song for the soundtrack to a film called Bill & Ted's Bogus Journey."

"Maybe it's human nature, but no one in the band thought for a minute that Eric's death was imminent," continues Paul. "Had we known, we would have put everything on hold. Although we were aware of how grave his illness was, no one wanted to believe that he would actually die."

For the record, the band selected a song called "God Gave Rock 'N' Roll To You," which was originally written by an early-Seventies rock band called Argent. Interestingly, Bob Ezrin — after not having worked with the band since The Elder — was called in to produce the track.

"We certainly didn't want another fiasco like The Elder," says Gene. "We wanted to make sure that Ezrin was in good shape and that he wouldn't drag us down."

"We were considering using him again for our next album," adds Paul. "And this was to be a feeling-out situation to see if it was a good idea that we work together again."

Rehearsals began, and Eric continued to play — but his health was deteriorating, and his drumming eventually began to suffer. When it came time to record the track, the band had no choice but to ask Eric to step aside.

"Eric was not in any shape to play drums, so we called in Eric Singer, who played on my solo tour, and cut the track," says Paul. "Then we flew in Eric Carr to sing backups."

"Eric was not at all happy that he didn't play on the track," continues Gene. "But we told him that playing drums wouldn't be good for his health at this point. We told him to forget what was going on with the band and just take care of himself. Anyway, when Eric came in to sing backups, he insisted on playing drums for the video, and we respected his wishes."

Prior to the video shoot, the band started rehearsing for the next album. Eric, refusing to let his illness get in the way of the job at hand, rehearsed as he always did. And while it was clear that he was giving it all he had, it was also obvious that his health was worsening.

"Eric came down to rehearse, and clearly he was not in any shape to play — although he thought he was," says Paul. "After that, we told him to rest and take it easy, go do whatever he had to do to get better and that we would take care of the album."

But this did not sit well with Eric, who ultimately felt estranged from the group that meant more to him than his own life.

"He felt we had deserted him," explains Paul. "But we not only showed tremendous concern for him, we also made sure that he showed more concern for himself than perhaps he was. We wanted him to take care of himself because he truly wasn't. His main concern was the band, and we said that, in the scheme of things, the band is miniscule — and that his health was the important thing. But I think that, by letting go of the band, Eric felt that he'd be acknowledging the severity of his illness, and perhaps that his end was near. And I think he resented us because of it."

A rift had clearly developed between the band and Eric, and it wasn't long before Eric's family refused to keep the band abreast of his condition.

"Eric was probably very angry, and I don't know what he told other people, but we were ultimately cut off," says Paul. "And we knew nothing about his condition until the end."

The last time they saw Eric was at the premier for the Bill & Ted movie sequel. Less than a week later, Eric suffered a stroke

We all pulled pranks on each other, but not one of us was in Eric's league. His pranks were elaborate and well planned.

During one of the soundchecks at the concert hall, Gene made fast friends with a young lady who wanted to discuss matters more privately, so Gene takes her into his "office" — the rest room . . . which soon fills up with smoke . . . which results in Gene running out with his pants around his ankles, yelling "Fire!!! Fire!!!" . . . Eric had set off a smoke bomb and simply sat down to wait for the results.

and slipped into a coma. Shortly thereafter, he had another stroke, and on November 24, 1991, Eric Carr died.

"Nobody is here to say that we did the right thing with Eric or not," says Paul. "But nobody can judge until they go through it themselves. We did, in a very miserable and tragic situation, what we thought was right."

Regardless of how they handled what was obviously a delicate and difficult situation, the bottom line is that KISS suffered a great loss when Eric Carr died — something they clearly recognize.

"Eric was not just the drummer in this band," says Gene.

"His contribution was as much a spiritual beacon for this band as it was for his own drumming," adds Paul. "Eric had a clear vision of integrity and what he thought the band should be doing, and sometimes it was more on target than either of us."

For KISS, the healthiest way to deal with Eric's death was to regroup and get back on track. The passing of a loved one, coupled with a series of unsatisfying records, gave KISS the hunger they needed to truly become the powerhouse rock outfit they once were. They had only one thing in their sights: revenge.

But before they could begin, it was necessary to eliminate the one major problem that had been clouding the band's vision for the last few years. The problem was Gene, and he knew that KISS had to become his only priority once again.

"I finally realized that doing all those other things really wasn't satisfying," admits Gene. "Essentially, I was doing the same thing that Bill Aucoin had done a few years earlier — and it wasn't healthy. Luckily, I had people around me who cared enough to say, 'You know what? You're full of shit.' It takes a real friend to look you in the face and say, 'This is crap.' And Paul did that for years. We had meeting after meeting after meeting, and Paul would always nag

me about it — but it wasn't until later that I realized what he was doing."

"I think Gene believed, and may still believe, that I was jealous of him," adds Paul. "But the truth is that I was furious. The fact was that, here was a guy who was supposed to be my partner, but in reality he was doing what everyone else had done, which is use KISS as a springboard — and yet we wouldn't have tolerated what he was doing from anybody else. In no uncertain terms, I was being cheated — and that's not what friends do."

After realizing the error of his way, Gene dissolved his record and management company, broke off all ties with Hollywood, and stopped lending his production services to young rock bands. Problem solved. Gene was back and more focused than ever and, with the addition of Eric Singer as full-time drummer, KISS were clearly ready to make an album that would re-assert them as the lean, mean, killing machine they started as.

"Eric Singer was really drumming his heart out and putting in a 150% effort, not as a band member, but as somebody who was filling in for Eric Carr," says Paul. "He wasn't a member of the band until Eric Carr's passing, but he was such a team player that he truly immersed himself into making Revenge a special album."

Eric Carr went from being a stove cleaner in New York City to playing stadiums in a rock band. He went from playing in clubs with local bands to becoming a superstar over the course of a summer. To say that Eric was astonished by it all, would be to understate it.

Throughout Eric's 11 years with us, he left a legacy that included thunderous drumming, great songs and great times. Eric always wanted to be accepted by KISS fans. He was always concerned about Peter's shadow.

The irony of it all, is that Eric Carr was in KISS four years longer than Peter.

When Eric and Peter finally met, Eric's first comment to us after his meeting was "I hope he likes me . . ."

ERIC CARR
1983 - 1991

KISS' DRUMMER ERIC CARR DEAD

Chuck Pulin / Starfile

PAINT: *Kiss posed on the set of MTV in 1983 for their first appearance ever without make-up. The lineup (from left) is Gene Simmons, Vinnie Vincent, Paul Stanley and Eric Carr.*

The Associated Press

Drummer Eric Carr, a member of the face-painted rock group Kiss, has died of a Manhattan hospital of complications from cancer, his publicist said yesterday. He was 41.

Carr, who joined the band in 1980, died Sunday at Bellevue Hospital, said his spokeswoman, Carol Kaye of Kayos Productions in Manhattan. She said he had been hospitalized since September after suffering a cerebral hemorrhage.

Though initially conscious, Carr suffered a second hemorrhage shortly after entering the hospital and never regained consciousness, Kaye said.

Carr had been diagnosed as having a malignant heart tumor in April. It was removed, but doctors discovered cancerous growths in his lungs. He underwent chemotherapy treatments at Memorial Sloan Kettering Cancer Institute in June.

"Everything looked alright after the treatments," said Kaye. "He was in remission. He went to the MTV awards in September — that ended up being his last public appearance. Two days later he had the hemorrhage."

Complications from cancer take rock star at 41

Carr, who lived in Manhattan was single.

Carr joined the group in 198 after one of its founding mem bers, drummer Peter Criss, lef

One of the most popular roc groups of the 70s, Kiss' callin card was outrageous stage ar tics — like a fire-breathing bas player — and their Kabuki-lik black and white painted face

Carr is survived by his paren and two sisters.

His funeral is scheduled for a.m Saturday at St. Joseph Church in Middletown, N.Y.

Kiss' Eric Carr Loses Battle With Cancer

Kiss drummer Eric Carr died this past Sunday from cancer. He had been with the group since late 1979, joining the band when they were still using their trademark makeup. Carr was "The Fox," and had recorded eight albums with the supergroup.

Eric Carr 1950-1991

In May of this year, Carr was admitted to the hospital, and was diagnosed as having a heart tumor. Three weeks later, it was discovered that it was malignant, and Carr began chemotherapy treatments. In August, Carr's cancer was in remission, and he was recovering remarkably, even attending this year's MTV Awards. Two days later, Carr suffered a cerebral hemorrhage. He regained consciousness briefly from the hemorrhage-induced coma, only to suffer another one a few days later. Tragically, the cancer returned, and Carr perished shortly thereafter.

Donations are being accepted in Eric Carr's name at the T.J. Martell Foundation, Attn: Muriel Max, 6 West 57th St., New York, NY 10019. Please make checks payable to the T.J. Martell Foundation, and include Eric Carr in the memo section of the check.

Drummer Eric Carr of the hard-rock group Kiss has died of complications from cancer, publicist Carol Kaye said Monday. He was 41. Mr. Carr, who joined the band in 1980, died Sunday at New York's Bellevue Hospital, Kaye said. Mr. Carr had a malignant tumor removed from his heart earlier this year, then underwent chemotherapy for cancer in his lungs. The cancer appeared to go into remission, and he attended the MTV music video awards program in September, but two days later he suffered a cerebral hemorrhage

Kiss' drummer dies of cancer at 41

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Eric Carr

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ERIC CARR

Drummer for rock group Kiss joined band in 1980

The Associated Press

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Formed in 1972, Kiss was known for outrageous stage antics — such as a fire-breathing bass player — and its members' Kabuki-like black and white painted faces. Each member of the group was supposed to be an animal. Mr. Carr's character was a fox.

Though he joined the band after the group's heyday, Mr. Carr recorded eight albums with Kiss, from "The Elders" in 1981 to last year's "Hot in the Shade."

WORLD'S GREATEST

CARR — Eric, July 12, 1949 — Nov. 26, 1991. A true hero to Kiss and all their fans. Little Caesar, you are the greatest. Thanks for the memories. — No. 1 Kiss fan, Paul Horan

CARR — Eric. They said in 1980 you'd never replace Peter Criss but you have proved them wrong. Thanks for the great entertainment and memories. Love always, Little Caesar. You'll be remembered in the hearts of KISS fans forever. — Tony O'Shea

CARR — Eric. Good ol' thunder who's ever from Jersey. It's been a true honor to have known you. Thanks for the memories, Little Caesar. — Bonnie Rice

CARR — Eric, July 12, 1949 to Nov. 26, 1991. Many thanks for the memories, Eric. You'll never be forgotten. The Fox will never be out of Kiss country. Rest in peace. Thanks for the memories. — Eternal Kiss fan Michele

CARR — Eric. A legend. Thanks for the memories. We will miss you forever. Rest in peace. — Steven Bujeta And Alan Mathews

CARR — Eric. "Little Caesar" you're in a very special place in Heaven. There will be a new rock 'n' roll star up there. Thanks for the memories. Love forever. — Romeo and Kiss fans.

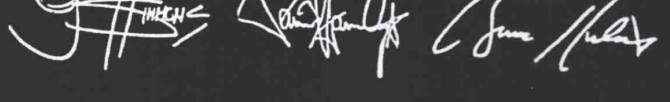
ERIC CARR

1950-1991

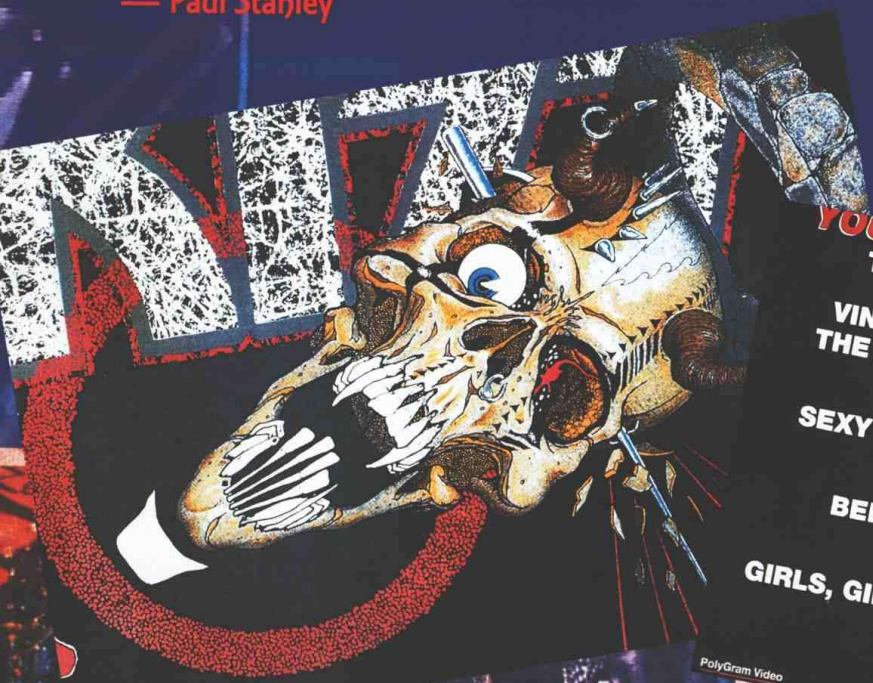
We Loved Him as a Brother
and will Never Forget
His Dedication and Commitment
to the Band,
Our Music,
and to His Fans.

We Mourn His Loss and Celebrate
His Memory

KISS



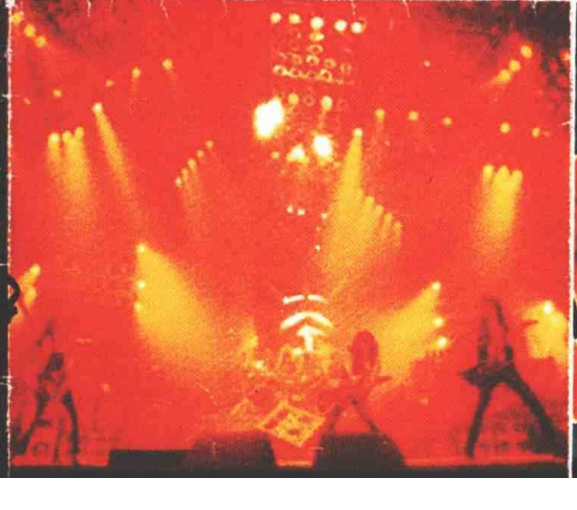
"I got in a nasty car accident during the Hot In The Shade tour. On July 3rd, after a show in Massachusetts, I had a limo drive me down to New York so I could spend July 4th in New York. We were on some highway just outside the city, and the car spun out of control. We knocked out a bunch of highway lights and kept spinning, and ultimately went head first into a granite wall. When the car finally stopped, I thought we were dead. But I ended up underneath the dashboard, and when the police showed up, they couldn't believe that anybody survived. Anyway, I took a couple of days off, and then continued the tour. Then, about a month or so later, I hit a guardrail on stage and broke a few ribs. But I never let it get in the way of the band giving 100% on stage every night."
— Paul Stanley

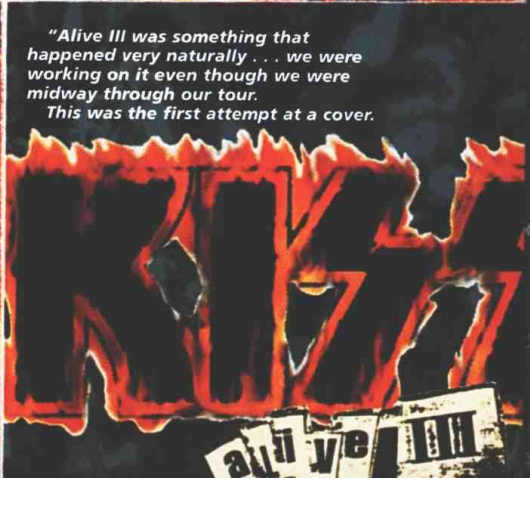


When we're dead and gone, how are we remembered?? Only by what we leave behind. If talk is cheap, action is worth it's weight in gold and platinum! Alive I, II, and now III will be our testament, our monument to us, to you, and to the invincibility of rock & roll.

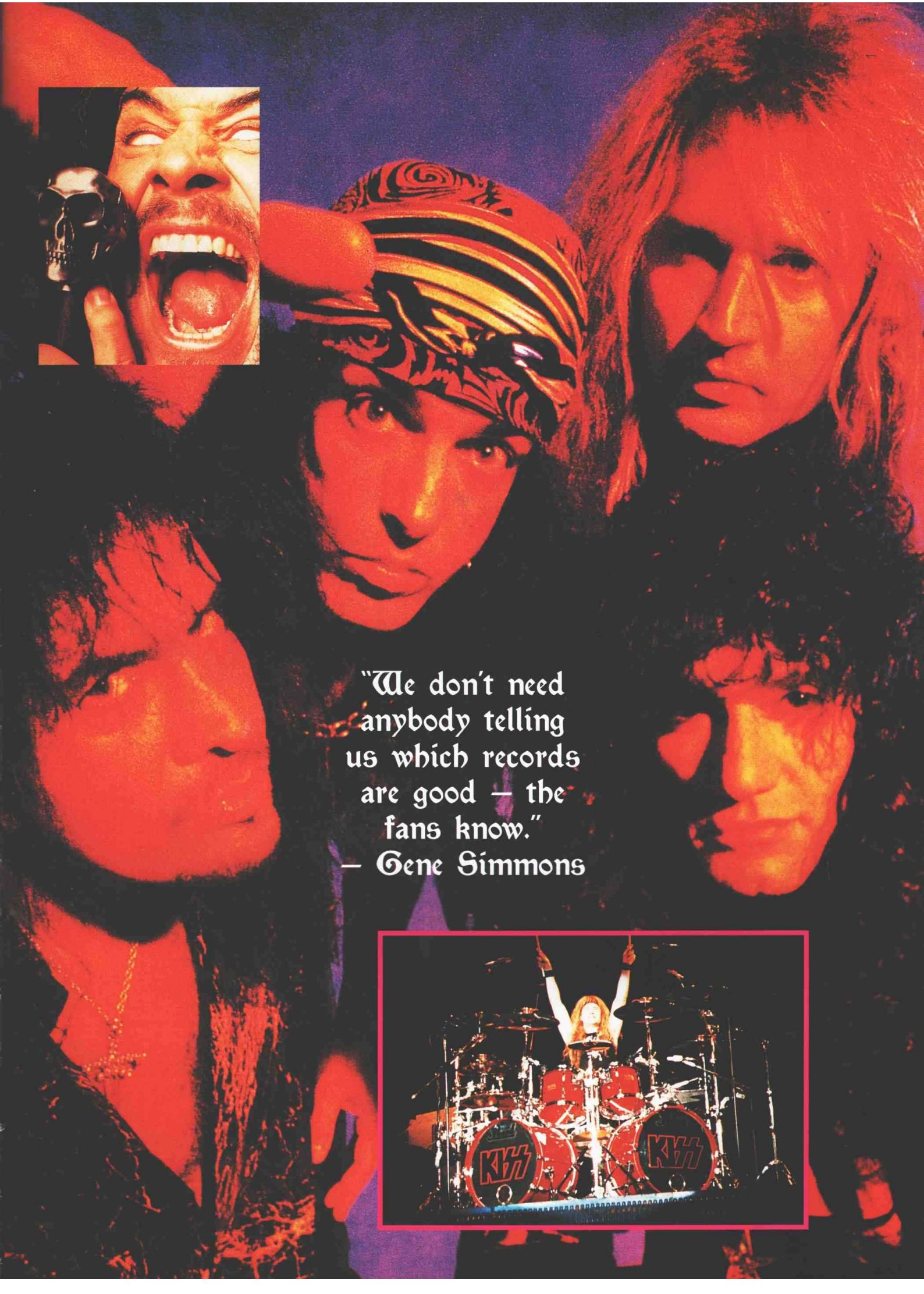
Kick ass, and let the music do the talking.

GENE

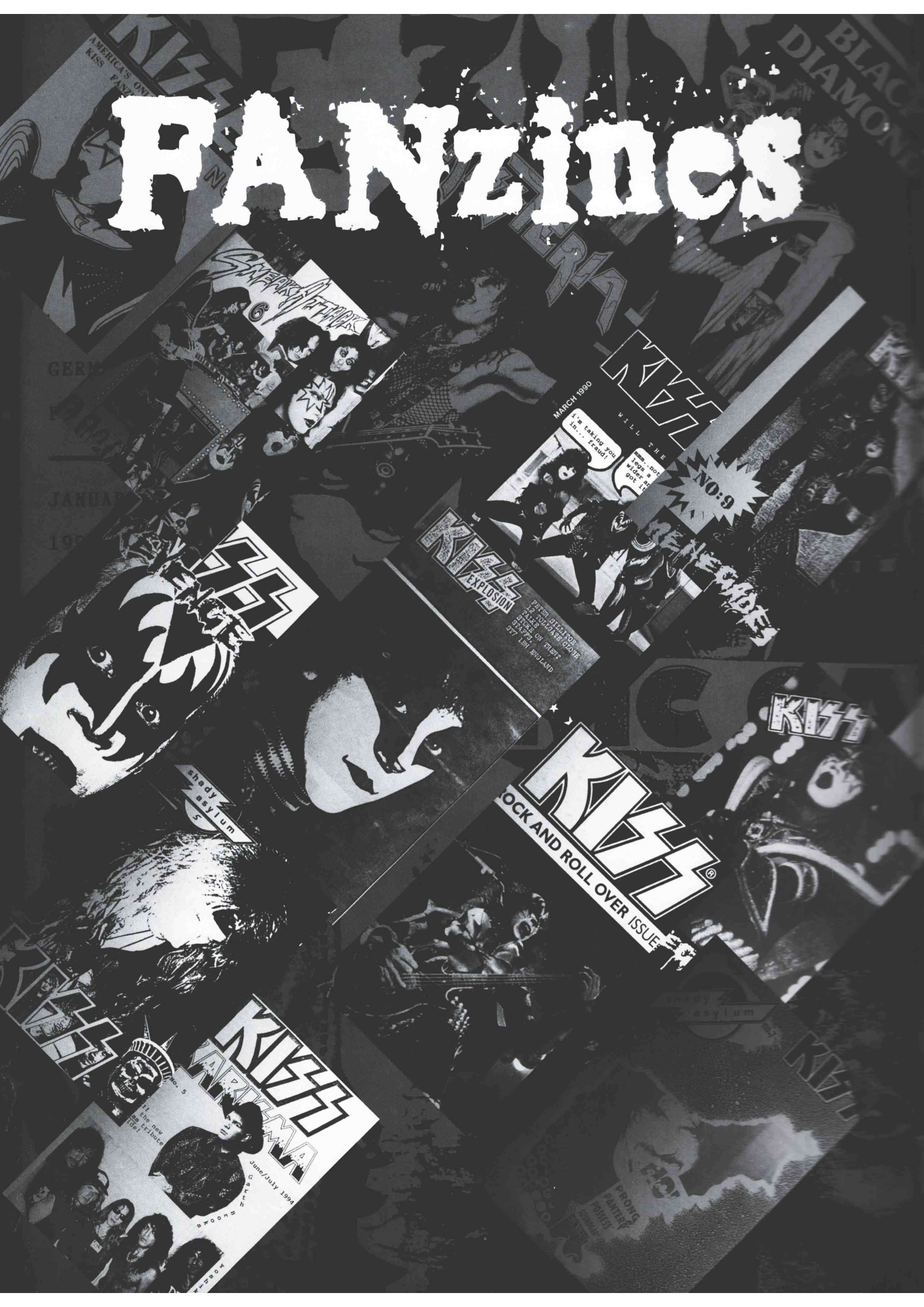




"Alive III was something that happened very naturally . . . we were working on it even though we were midway through our tour. This was the first attempt at a cover.


"We don't need anybody telling us which records are good – the fans know."
– Gene Simmons
KISS
KISS

FANzines



KISS
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KISS EXPLOSION
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GOTCHA!
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2 YEARS OF KISSTORY
NUFF SAID!
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ISSUE 8

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KISS CRAZY
WHAT'S TRUE PUSSYCAT
MARCH 1991
Skid Row tramp tricked the stars
Boozy rocker sleeps in lo
KISS STRIKE
KISS CRAZY
IT'S A CRAZY, CRAZY, NIGHT
KISS REVENGE REVENGE
KISS STRIKE 22
HOT REPORTS
KISS LEGION
BLACK DIAMOND
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KISS STRIKE 15
KISS REVENGE REVENGE
KISS KOLLECTOR
ERIC CARR SPECIAL
THE KISS KONNECT
The Oath
FEB. ISSUE 10
NUMMER 2 • 1982
FANZINES
YEAH!
APRIL-JUNE
The Peter Criss Imposter Story
NAMM report
ERIC AND BRUCE SPECIAL

KISS' version of "God Gave Rock 'N' Roll To You" became a monster hit in Europe — and a youth rallying cry not unlike "Rock And Roll All Nite" some 16 years earlier. The band was pumped. It was time to make a new album. The type of balls-out record that would bring KISS back to the forefront of rock n' roll, where they belonged.

"We decided to make the kind of record that would be a natural extension of our first few albums," says Gene. "But it's much too simple to say something like, 'KISS came to its senses and recorded Revenge.' The truth is that it was a very natural evolution, and all the adrenaline we felt on stage during the Hot In The Shade tour was injected into the record."

"During that tour, we did 127 shows where we would play 22 or 23 classic KISS gems on stage every night," adds Paul. "And to hear those songs over and over has to somehow rub off on the material you write. I think it helped sharpen our focus for Revenge."

And after crafting such blistering new tunes as "Unholy," "Spit" and "Tough Love," it was clear that KISS were as focused as ever. And they realized that their last album, Hot In The Shade, was only a small step in the right direction.

"With Hot In The Shade, we were headed for home," says Paul. "But you don't just go home. There's a distance between where you are and where you were, and to travel that distance takes time. So perhaps Hot In The Shade was a conscious effort to forsake what we had been doing during the Eighties and try to get back home. But we really didn't get home until we did Revenge."

"We had the right idea with Hot In The Shade," says Gene. "And that was to not spend a lot of time in the studio, and be open

SIGNALER — Dagbladet — FREDAG 12. JUNI 1992 — 5

I KØ FOR KISS

Over 1 000 mennesker møtte opp da gruppa Kiss i går kveld signerte plater i kjøpesenteret Oslo City. Unge og gamle fans kom sto i kø for å få autografer, hylte og skrek når de fire gutta kom opp i heisen

Spellekvinnene

Varmer opp Tor Michael

ALLEREDE 40000 SOLGTE !!

Thanks Waring Abbott for your contribution.

46 Rampelys — Fredag 12. juni 1992 — VG

KISS NEKTER Å DØ

Av ESPEN A. HANSEN og ANNEMOR LARSEN (foto)

— Norge er for glatt. Landet er nesten uvirkelig. Alle er blonde og vakre. Livet her må være kjedelig, konstaterer vokalist og bassist Gene Simmons i Kiss. Bandet som simpelthen nekter å dø.

«Yeah, give it to rock 'n' roll, boys», vrenser Gene Simmons «El- hayiiii til» ute for horden av fotografer da et samlet Kiss blir fotografert utenfor Café Lapp i Oslo.

Simmons har i det hele tatt ikke så mye pent å si om Norge i løpet av den tre kvarter lange samtalen med VG, hvor også kongen og gitaristen Paul Stanley var tilstede.

— USA er ikke et homogent samfunn som Norge, men det er et samfunn hvor det er mulig å realisere drømmer og kjenge for det du tror på. Vår frihet til å si og mene hva du vil, er verdifull å sikre for, mener Simmons.

Ukomfortabel

— Jeg er ikke enig med Gene, sier Stanley. — Land som Norge og Sverige er trygge samfunn. Jeg har ingen rett til å dømme dere, fordi jeg føler meg ukomfortabel i et land hvor du kan gå trygt på gata til enhver tid på dagtid.

Sammen er Simmons og Stanley de eneste originale medlemmene i bandet, de ble superstjerner på grunn av sine [illegible] klær og ikke minst sminken, [illegible] seg siden i offentlig

GIR ALDRI OPP: Alderen stopper ikke Kiss. Fra venstre Gene Simmons, Paul Stanley, Bruce Kulick og Eric Singer.

For fansen var det en katastrofe da bandet hastet maskene i 1983. En god del tilhengere mistapte måtte vel av lusa bite i seg den bitre smakebiten om halvgudene, som til slutt viste seg å være fire temmelig ordinære fyrer.

Ni år senere er Kiss nok en gang aktuelle. Denne gang med albumet «Revenge» og en storstilet langspurt, men sikkert å bli[illegible].

Vi får også høre den tradisjonelle historien om herskuka middelaldrende menn i svarte skinnklær, som har kjempet mot alt og alle, kritikere og platebransjeskaper inkludert, før de fikk kranglet til seg en ny platekontrakt.

— Mange fans har falt fra, men vi får stadig nye. Kiss er nemlig ikke noe vanlig band, forsikrer Stanley. — Det er altfor mangel på folk som liker ekte rock 'n' roll.

Hvorfor Simmons eller Stanley vil høre snakk om at det er penger som er motivet. Vi gidder slett ikke å kranglete og spør like godt om hvordan det var å leve som legosoldatgjester, før de droppet soldyrka.

Supermann

— Vi følte oss slett ikke som tegneserefigurer, protesterer Stanley. — Det hele var faktisk ganske så konfortabelt. Jeg følte meg som en supermann.

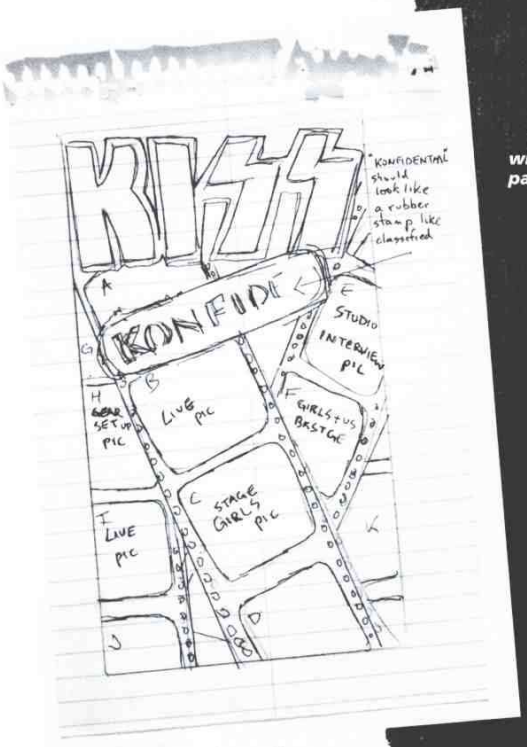
Gene Simmons forteller for øvrig at han ble født i Israel, hvor han ble oppdratt strengt religiøst, og at familien flyttet til USA når han var til år gammel. Paul Stanley bare trekker på skuldrene og nuanser noe om standard middelklasse-oppvekst.

Kiss kommer til Norge i løpet januar eller februar. Skuvet blir et slags «Kiss Greatest Hits» i konsertform, hvor fansen kan glede seg til å høre 20 velkjente

"I STARTED WORKING ON THE MATERIAL FOR REVENGE RIGHT AFTER THE HOT IN THE SHADE TOUR. AND LYRICALLY, NONE OF THE NEW MATERIAL I WROTE HAD ANYTHING TO DO WITH DECLARING MYSELF THE WORLD'S CHAMPION COCKSMAN.

THESE SONGS HAD MORE TO DO WITH STREET THINGS - ANGRY TOPICS.

AND WHEN I HEARD WHAT BRUCE AND PAUL WERE WORKING ON, IT FELT LIKE OUR FIRST ALBUM - ALL OVER AGAIN." - GENE SIMMONS



This is the sketch that wound up being the cover for 'KISS KONFIDENTIAL" — when one of these ideas hits us, we grab for the nearest pencil and piece of paper we can get our hands on.

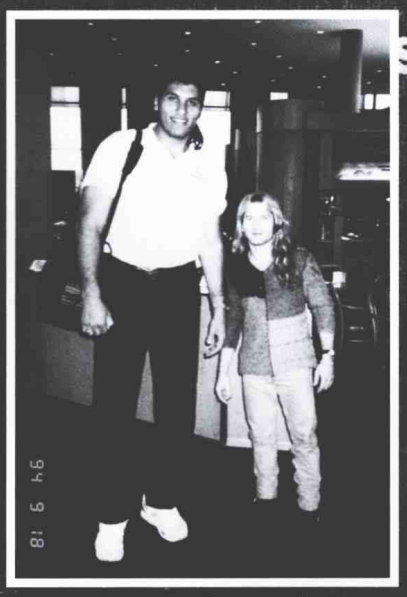
to using demos because we often complain about going too far past the demo stage and ultimately losing the vibe on the record. So the surface of it was right, but we were still trapped in writing the same kinds of songs."

Not so with Revenge. They were so keenly aware of where they wanted to go with the album that even Bob Ezrin — the studio tyrant who practically beat the Destroyer album out of the band — could only help them achieve their clear-cut goal.

"Initially, we brought in Bob Ezrin to push us," says Gene. "But the truth is that we pushed him. We already had the mindset of doing the kind of record we wanted to do, so we knew how to verbalize it to him. Once we got the material ready for recording and once we went into the studio, we knew we had the goods. So, on a number of occasions, if we thought it wasn't edgy enough, we'd push Ezrin back and tell him that it didn't kick ass enough. We had a real sense of where we wanted to go with Revenge."

But unlike their early efforts like Hotter Than Hell and Dressed To Kill, none of which were particularly taxing, Revenge posed a whole new series of challenges for KISS.

"Most people listen to Revenge and go, 'Yeah, that's real straightforward, meat-n-potatoes rock n' roll," says Gene.



"But it really isn't. When we try to play that material live, we really have to pay attention to what we're doing because some of it is extremely difficult."

"If anybody believes for a minute that we just plugged in our amps and knocked out that album," adds Paul, "I'll tell them right now that we busted our asses putting it together. Revenge was a lot of work, but it showed us once again what this band was capable of. It was important for us to not settle for our best — we needed to do even better than that."

The album was particularly challenging for Bruce, who was forced to take his lead guitar playing to heights even he had never been to.

"When Bruce first started coming up with solos for the songs on Revenge, it must have been a tremendous shock to him when Bob Ezrin told him that his playing just wasn't cutting it," explains Paul. "It was predictable, timid and safe. And it was a major crisis for Bruce because he had to go home and reinvent himself — he had to learn to play more from his crotch and less from his cranium. And out of that came some truly terrific playing.

"At first, Bruce believed that he could rely on pure musicianship," continues Paul. "But musicianship is never a substitute for gut and heart, and he had to learn that the hard way. He learned that it can be more expressive to actually hit the guitar rather than play it."

Drummer Eric Singer also

They haven't worn makeup for a decade, and there are two faces you might not know, but KISS is still KISS. Clockwise from left are Paul Stanley, Bruce Kulick, Gene Simmons and Eric Singer.

Band won't KISS and tell

By CHRIS DICKERSON
Of The Herald-Dispatch Staff

Some people see him as a demon or a monster. Well, they've half right.

During a phone interview Wednesday, KISS bassist and vocalist Gene Simmons said he sees himself as a cookie monster.

"People think I'm a demon or the big bad wolf or a monster," Simmons said from a hotel room in Portland, Maine. "But the truth is when I get back to my room, I usually have cookies."

Simmons and the rest of KISS bring the "Revenge Tour 1992" to the Charleston Civic Center on Wednesday for a 7:30 p.m. show. Trixter and Pinkie Pumpernl are opening the show. Tickets are $15.

"We're all having lots of fun," Simmons said of the tour, which started in July. "I'm having a ball.

"This time we're playing longer — over two hours — and there's not a single drum solo. No guitar solos. It's just songs.

So, Simmons said the set includes 28 songs, including at least half of the material from "Revenge," and some others the band is playing for the first time in years, such as "Parasite," "Shandi" "Two" and "Rockin' Time Bomb."

And after nearly 20 years, it almost isn't necessary to announce Simmons said. The show "makes itself."

The group's stage show is a 42-foot high Statue of Liberty from her breasts all the way up to her lavish that she holds up. And halfway through the show, rockets come in like those missiles that blow her to bits. Underneath. Die!

Well, I won't tell you. We gotta save something for the show.

And Simmons said KISS fans can expect some treats next year for the band's 20th anniversary.

"We're going to start recording some of those shows for Alive IV for the 20th anniversary," he said.

"And there's also going to be a video of Alive III capturing this show and some other shows.

"So, the other shows will become the new songs recorded live.

"There's going to be a book — a big fat hard-cover coffee table book that you can put on your table. It's going to contain lots of newspaper-news stuff capturing the band here and now. We don't know what to call it yet, but it seems, it'll be a KISSfest."

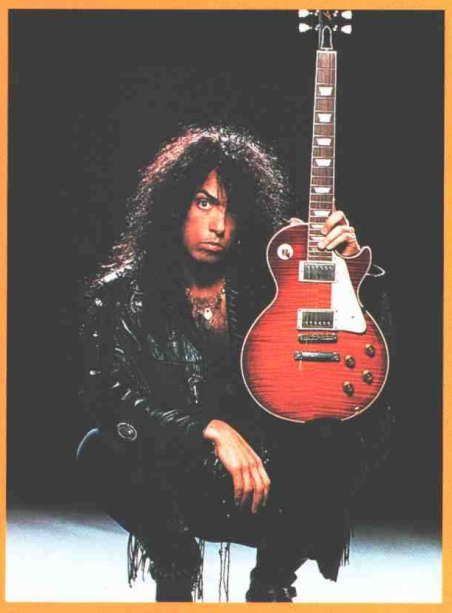
For people who are unsure about coming to the show, don't expect Simmons to beg.

"You gotta have enough pride and self-respect in what you do to not to go begging on people's shirts with your hat in your hand," he said. "KISS has always prided itself in putting on the best shows and we realize everybody pays more money for one show. It's a lot more expensive to go to one show than to buy a record. Knowing that, you have a responsibility that transcends anything. So we play the songs we always make sure the sound is real good and the lights are real good. But above and beyond that, we think you deserve something, as an audience."

stepped up his playing to reach the level necessary to make Revenge KISS' heaviest album ever.

"When you listen to the drums on Revenge, they can be very deceiving," says Gene. "Eric put a great deal of thought into his parts, and it's not just straight-ahead playing. It's very much from the heart."

"I don't think we could ever mistake Eric Singer's drumming for Eric Carr's," adds Paul. "This isn't to take away from Eric Carr or Peter Criss, but Eric Singer has a sense of time and a way of not rushing things that is more precise than anything we've had before, and yet he's not one of those tight-ass drummers who knows so much that it strangles his creativity. He's a real rock to lean on, probably more so than any other drummer we've ever played with."



In the end, Revenge burned with classic KISS firepower, and yet was as fresh and original as an album could possibly be.

"We wanted to recapture the vibe of our older songs like 'God Of Thunder' and 'Detroit Rock City,'" says Gene. "And there are some similarities between the songs on Revenge and the older material."

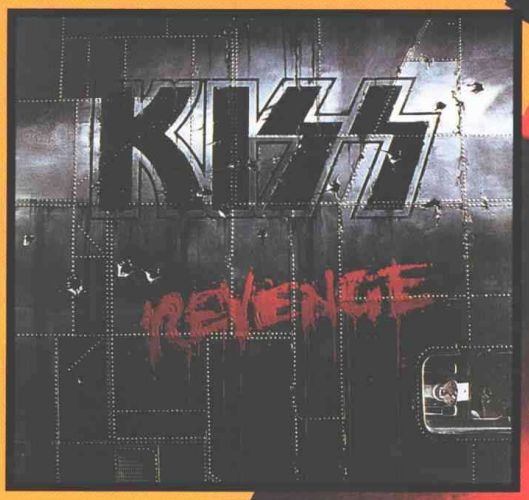
"But any time a song on Revenge started to sound predictable, we took a left turn," adds Paul. "We wanted to make each song exciting and take a few chances, but at the same time stay true to ourselves."

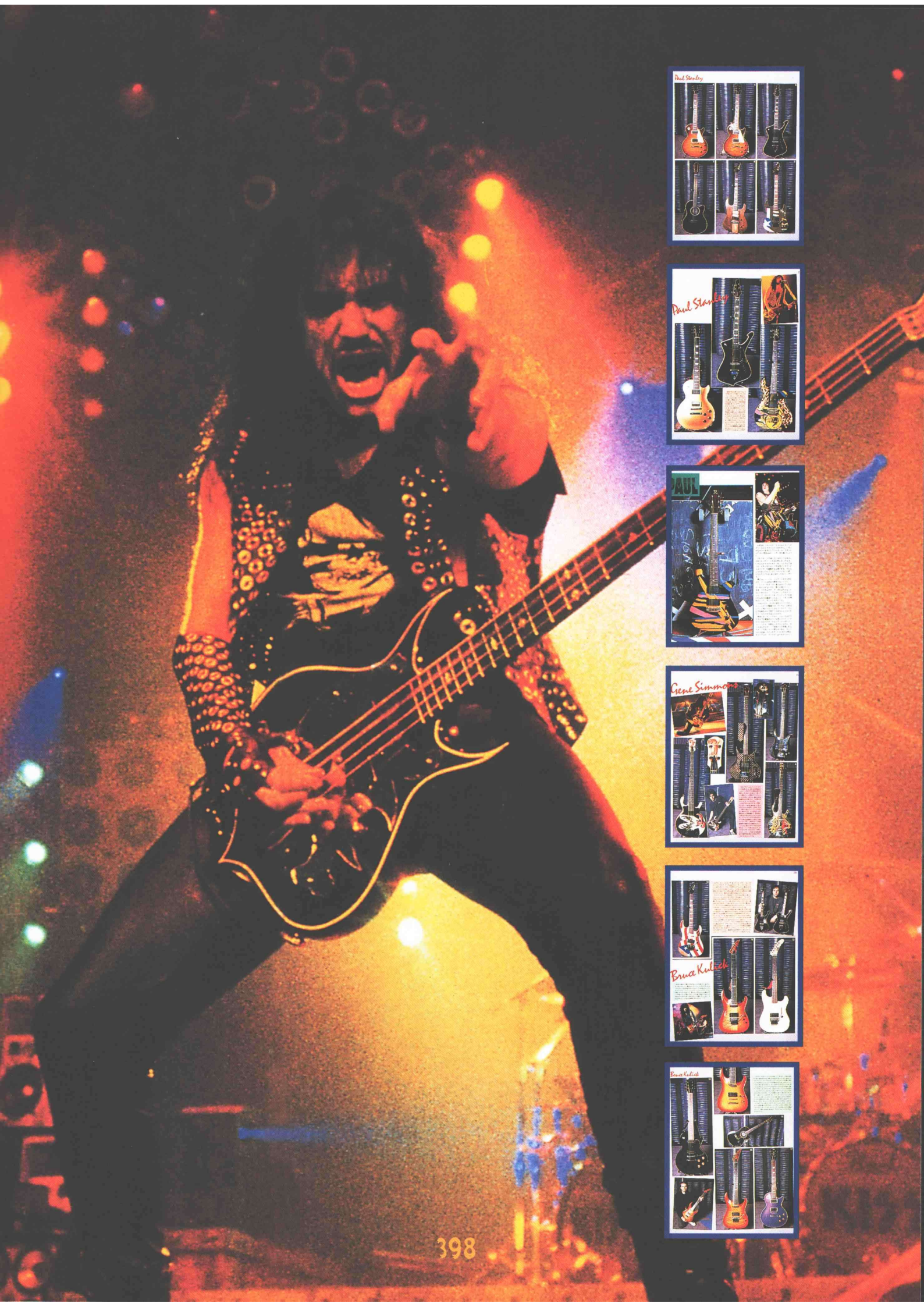
With the record complete, it was time to bring the rebirth of KISS to the people. A tour was scheduled. But this wouldn't be a typical KISS show replete with bombs, blasts of fire and lasers. No, the very first leg of the Revenge tour was a simple 10-city trek across the country where the band abandoned the arenas and instead performed in small clubs — the type of intimate setting they hadn't played since breaking big some 17 years earlier.

"In all honesty, we had never heard our songs sound as good as they did on that tour," says Gene. "It was like a steamroller, and a lot of that had to do with Eric Singer. Our music never had as much power."

"And there's no disrespect directed at any other drummers we've ever played with," adds Paul. "But the truth is that, when we play material from the first album all the way up to Revenge, it never sounded better than it sounds today."

As expected, the club tour was a stellar success, with tickets for each date being scooped up by KISS fans in a matter of minutes. And while




Paul Stanley
Paul Stanley
PAUL
Gene Simmons
Bruce Kulick
Bruce Kulick

Receiving the Walk of Fame and Foundation Lifetime Achievement Awards was a kick, but nothing ever really goes smoothly for us. There's always someone or something that wants to rain on our parade . . . not that that's ever stopped us from having a ball.

The Walk of Fame consisted of us getting out of our record company provided limos, wave to everyone, walk in and put our handprints into cement. A press conference followed the event and we thought that was the end of it. We later found out that there was a question raised — shouldn't only the original members of the band be represented? Our point of view was simple: if we would have quit when the original lineup left, there would have been no Walk of Fame. We were very clear in our thank you speech — we couldn't have done any of this without Ace and Peter. But, the flag was carried on and the band exists today because there were people who were willing to carry on. The past will only get you so far.

It has never been easy for anyone to be in KISS. Ace and Peter both left very big shoes to fill. But, there is no choice. You either move on and take your chances, or you stand still and accomplish nothing.

If Ace and Peter were important to the beginning of the band, it's also important to note that they have had nothing to do with the band since '81.

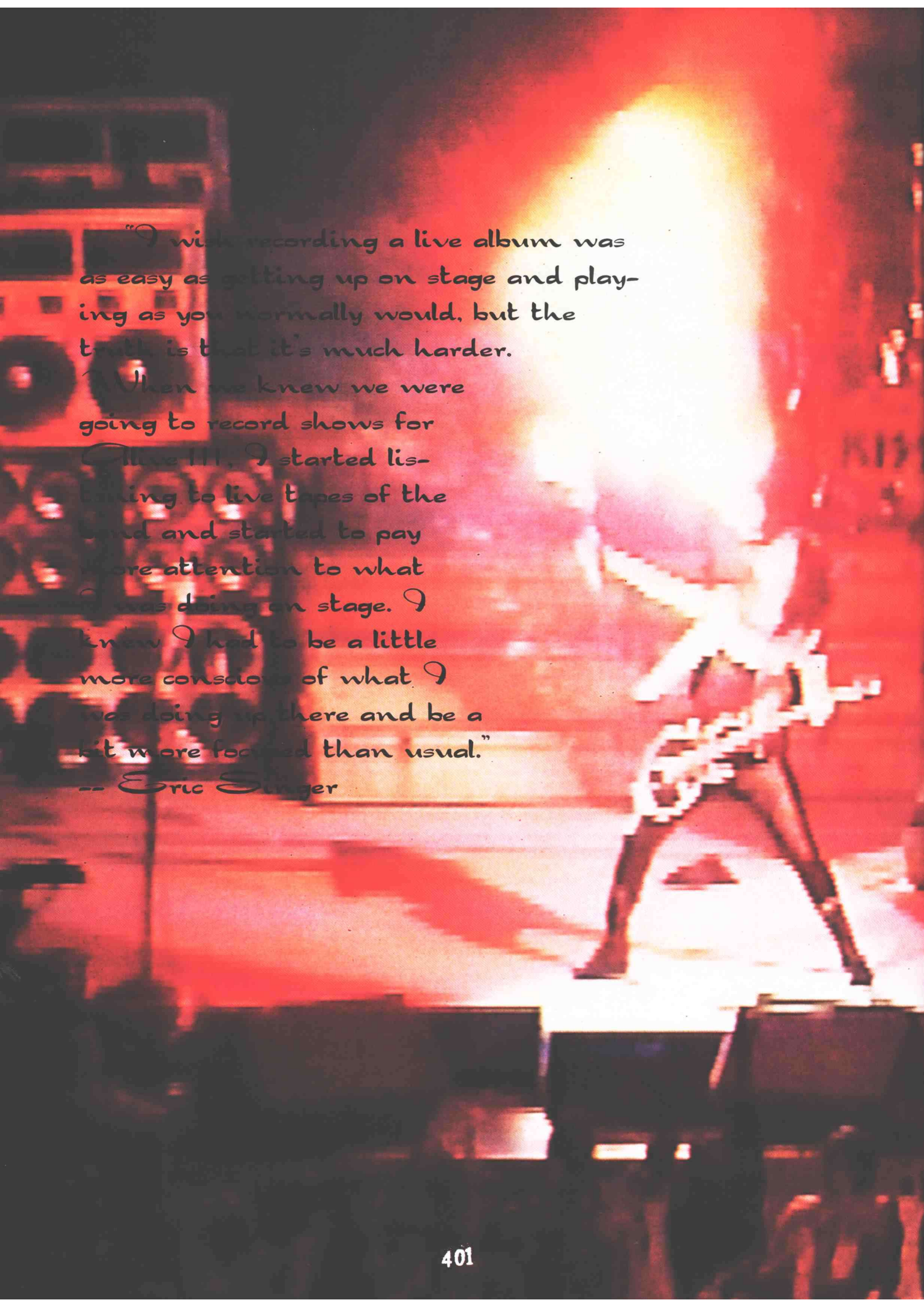
Finally, and for the record — we stated that we hoped that Ace and Peter would be accorded the same honor.

Polygram also decided to honor us with an immense 4 foot by 4 foot platinum award housing all our records through "Hot In The Shade" — for sales in excess of 30 million records in America. We have the largest catalog of any artist on the label and have always been treated as VIPs.

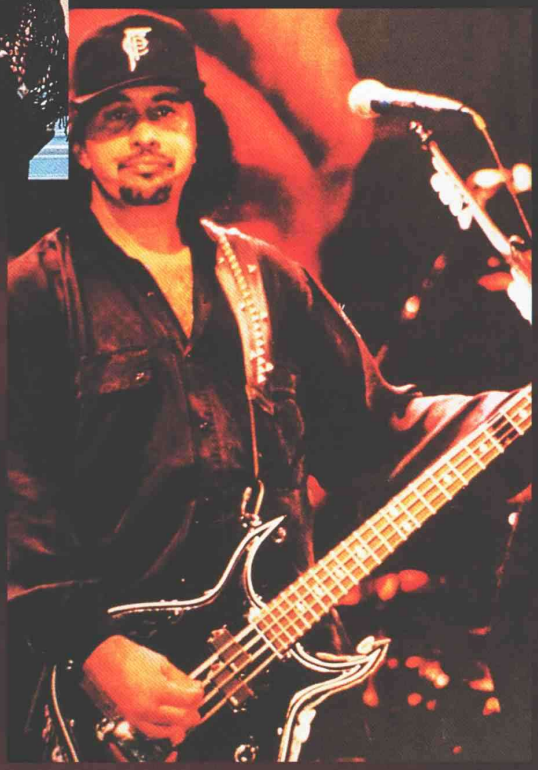
Truth is, whenever we have a new record about to come out, Polygram gets swamped by calls from fans — from all over the world. The label is always shocked when this happens.

We keep telling them that KISS fans want to know every little detail and will not settle for being brushed off.

Thanks Chuck Pulin for your contribution.



"I wish recording a live album was as easy as getting up on stage and playing as you normally would, but the truth is that it's much harder. When we knew we were going to record shows for Alive III, I started listening to live tapes of the band and started to pay more attention to what I was doing on stage. I knew I had to be a little more conscious of what I was doing up there and be a bit more focused than usual."
-- Eric Singer



only a small percentage of the massive KISS Army was able to see the shows, their excitement over the band's powerful new sound and gutsy performances set the stage for the full-scale, nationwide Revenge tour.

"With the help of a man named Larry Mazer, who we were using as a consultant/manager, we put together the Revenge stage show," says Gene. "We ended up coming up with the idea of having the Statue Of Liberty on stage. By the end of the show, the flesh would fall off the statue and you'd see the skeletal structure underneath — and the upraised first would eventually change to her 'flipping the bird.' But we certainly never had and never will have a political agenda — we just thought it would be a fun, cool way to end the show. And it worked great."

Back in the country's big arenas, the Revenge tour was yet another great success for KISS. To their fans, it was proof positive that the band was back and better than ever. And KISS felt the time was right to document this great era in KISStory in much the same way as they had in the past — with another live album.

"We had such a great time on that tour and our material sounded so good that we felt it was time to do another live album," says Paul. "A lot of people felt that we would put out another live album three records after Alive II came out, and that we would continue that pattern. But we didn't feel that, three albums after Alive II, there was anything there that we wanted to document. The idea of putting out something that didn't measure up to the first two live albums to us was unthinkable. So it wasn't until the Revenge tour that we realized that the band had never been stronger, not only in terms of our music, but also in our commitment — and we started making plans to record another live album."

For the recording of the third installment in the KISS live album trilogy, the band brought back Eddie Kramer, the producer of Alive! and Alive II.

"Some people suggested to us that we get the latest hot shot producer to do the album," says Paul. "But we felt that it worked so well the first two times and that there was no reason to try something else."

Cities designated as the ideal places to record Alive III included Detroit, Cleveland and Indianapolis — all of which were notorious for having some of the most loyal KISS fans in the country. For those shows, both

Over the years, we have loaned our outfits to various institutions. During the seventies, the Smithsonian Institute toured behind what was then the Iron Curtain with a show called "Twentieth Century Americana". . . there was an Elvis jacket, and a KISS outfit. That outfit was returned to us.

However, not all the loaned pieces were easy to get back.

The Hollywood Wax Museum was loaned a full set of outfits to display. They were up for viewing for over ten years. Recently, word came back to us that the outfits were no longer on display and nowhere to be found. We eventually tracked them down to a "Celebrity Clothing Store" that sold collectible clothing worn by stars. They disappeared again and later turned up in London, England about to be auctioned off by Christie's Auction House.

We got them back.

מנפיים לוהטים

One of a set of four Kiss costumes and portrait wax heads included in Christie's Pop Sale on 14 May, 1993.

Head for Christie's!

Christie's South Kensington are currently accepting entries for their forthcoming Pop sale on 26 August until 18 June. The sale will include a good range of material from autographs, guitars, stage costume and equipment, rare records and presentation awards, concert posters and ephemera associated with Rock stars from Presley to Prince.

For further details please contact Carey Wallace or Giles Moon on (071) 321 3275/3281

85 Old Brompton Road, London SW7 3LD
Tel: (071) 581 7611
Fax: (071) 321 3321

CHRISTIE'S

Thanks Barry Levine for your contribution.

There have been other incidents, some involving museums, others involving individuals. No matter. They will all be dealt with.

Our outfits have never been just "costumes" to us. They were our second skins, our armor, they were early KISS.

No one else walking the face of the Earth can lay claim to our creations and we mean to make sure no one does.

Gene Simmons
"It's very important to us"

That's our stuff!

■ **TROY, Mich.**

That studded jock strap! That cape! Those knee-high leather boots! Stolen goods. **KISS** rockers **GENE SIMMONS** and **PAUL STANLEY** said after making a surprise visit to a Kiss convention in Troy, Mich., over the weekend.

The formerly flamboyant rockers — no more face paint — went to a Pontiac court Monday to reclaim costumes that disappeared from a New York warehouse. "They are part of our history, our personal memorabilia," Simmons said. "It's very important to us." No charges will be sought, the band's attorney says. "These guys just want their stuff back."

Kiss recovers stolen memorabili

PONTIAC, Mich. — **Kiss** may have put away the face paint, but they're not ready to let go of the studded jock strap and knee-high leather boots.

Gene Simmons and **Paul Stanley,** founding members of the once-flamboyant rock group, went to court Monday to reclaim costumes that had been stolen from a New York warehouse.

The band members and Troy police found them during a surprise visit to a Kiss convention on Sunday. The costumes — including a cape, belt, boots and jump suits — were not for sale.

The group has abandoned its trademark look of the 1970s with painted faces and outlandish cos-

Cops help Kiss rock group reclaim their stolen costumes

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"But the outfits are ours," Simmons said. "They are part of our history, our personal memorabilia. It's very important to us."

"These guys just want their stuff back," he said.

Please see KISS, 6A

Costumes were used to entice fans to the flea market but were not for sale.

None of the defendants showed up in court Monday. Kelly A. Allen of Bloomfield Hills, who represents Kiss, said no criminal charges would be sought.

"These guys just want their stuff back," Allen said. "They don't want to see anyone in jail."

More than 1,500 fans paid $10 each to browse through or purchase Kiss memorabilia at the Northfield Hilton in Troy.

Simmons and Stanley, accompanied by their attorneys and Troy police, showed up unexpectedly after receiving a tip that the missing costumes were to be displayed. Promoters of the convention planned similar shows in Orlando, Fla.; Buffalo, N.Y.; and Toronto, Ont., according to Kiss band members.

Stanley, the group's lead vocalist and rhythm guitarist, said the costumes apparently were taken sometime during the past two years from a New York warehouse.

"Obviously, when something is important to you, whether it is a photo album or something that is near and dear to you from your past, it's rightfully yours," he said.

"To see someone else have it and making money off it is really unfair."

Simmons said the group no longer performs in the flamboyant costumes and painted faces that became their trademark. "We've evolved," he said.

"But the outfits are ours. They are something we created and are as personal to us as a keepsake to you," Simmons said. "They are part of our history, our personal memorabilia. It's very important to us," he said.

Simmons said they have been chasing the operators since the group was forced to pay $30,000 to reclaim stolen property from an auction house in London.

He said the reclamation of the goods "was a very fragile affair because you have a lot of fans who really care about the band." Kiss doesn't want to keep the memorabilia out of public view, but Simmons said members want possession of their own property.

"It was also important that we impound what is ours. We tried to make it clear that this was not an offense to them," he said.

The band has sold more than 70 million albums, becoming one of most popular rock groups of the 1970s. The group is leaving for a concert tour of South America this summer.

Kiss lead guitarist Paul Stanley, holding a cherished recovered boot, and bassist Gene Simmons went to court to get their costumes.

Charles V. Tines / The Detroit News

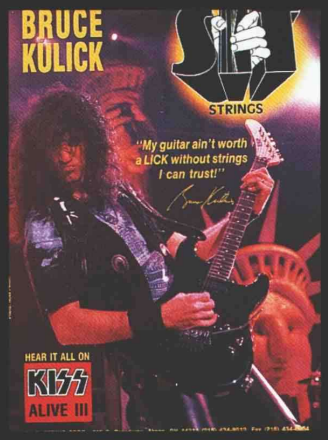
THE DETROIT NEWS TUESDAY, JULY 19, 1994

The Ibanez Paul Stanley PS10 has been Paul's weapon of choice since designing it and overseeing its creation in Japan '77. It continues to be manufactured and is sold out as quickly as a new series becomes available.

We've always been hard on our guitars . . . from day one. We've tried any number of instruments that have had to succumb to our wills. We've used Gibson's . . . then went on to make sure that Gibson's were the only guitar that KISS used to smash on stage, exclusively, of course.

But, the truth is, that guitars were never designed for a band like KISS. When we play live, it's fair to say we don't stand still. As a result, the guitars take a beating. When our fans roar their approval, we like to take our "Jesus pose" and thank them . . . problem is, most guitars are neck heavy and as a result, when you take your cool pose, the neck droops. So, we had to resort to making our own.

If you want something done right, you've gotta do it yourself!!!



THE PUNISHER was originally designed by Gene as the instrument he wanted to play on stage. It quickly developed into a bass that was to be made available by BC RICH. The company went out of business, but Gene continues to play THE PUNISHER and has every intention of making it available for everyone. It will come.

var inte glad åt sminket

KISS around the world!!

. . . A gold medal World Champion hockey player from Scandinavia with his homage to his inspiration.

. . . An Israeli paper about those guys who wear the greasepaint.

. . . A German magazine article about the Revenge tour, including one of the friends who graced our stage.

. . . A South American newspaper heralding the triumphant Monsters of Rock head-lining tour of '94 and its erotic content.

. . . An American West Coast rock mag detailing the ongoing controversy of "KISS vs. Bob Dylan — Who Is The Greater Influence?"

. . . A Scandinavian newspaper account of a promo trip.

. . . and USA Today.

von Ingrid Novacek

POPCORNER

KISS

..20 Jahre KISS" – Mega-Party im Rockhaus

Als KISS 1973 die Rockszene betraten, wußte keiner, wie sie wirklich aussahen. Ihre Gesichter waren durch ein Schwarzweiß-Make-up bis zur Unkenntlichkeit „verziert". Zehn Jahre hielten sie dieses Image durch, bis sie 1983 die Masken fallen ließen und ihre wahren Gesichter präsentierten.

Inzwischen feiern die Rockmillionäre und ihre Fans „20 Jahre KISS".

Mit „Alive III" kam das 25. Album der Hardrocker auf den Markt, und demnächst gibt es auch das gleichnamige Video zu kaufen. Ein KISS-Special, herausgegeben von der KISS Army International, erscheint mit 64 Farbseiten KISS pur am Freitag in den Trafiken. Ebenfalls am Freitag, dem 11. 6., findet im Wiener Rockhaus (von 20.00 bis 2.00) eine große KISS-Party statt.

Hier die einzelnen Programmpunkte:

Gene Simmons & Friend (o.) G. S., Bruce Kulick, Paul Stanley (l.)

● Ultrarare Live-Mitschnitte auf der Video-Großleinwand

● KISS-Merchandising an zahlreichen Ständen sowie Fan-Corner mit Tauschmöglichkeiten von KISS- Raritäten

● KISS-Quiz mit tollen Preisen der Plattenfirma Polygram

● Live-Auftritte mit KISS-Klassikern von Stiletto, Malignom, Cold World, Pungent Stench, Roseate, Hotter Than Hell

● Mitternachts-Playbackshow mit Pyro-Mann Tval als Gene Simmons-Double.

AR

STA

de agosto de 1994

Prêmio Nestlé

Kiss enlouquece a platéia com performance erótica

Roqueiros fazem show de efeitos pirotécnicos e sensualidade com modelos seminuas

FABIAN DC

Paul Stanley, do Kiss

Simmons comandou as maluquices da sua banda

The Best Of The BAM LETTERS

THE KISS VS. DYLAN BATTLE ROYALE

We at BAM believe that it's therapeutic for you to get whatever ails you off your chest (those nasty implants do have a way of coming back to haunt you), and reader feedback made for some interesting reading over the years. There was, for example, the seathing give-and-take of a few years back prompted by the query: "Who was more important to the history of rock, KISS or Bob Dylan?" The altercation began in 1992 when LA Editor Bill Holdship gushed over an upcoming Dylan show. Holdship called Dylan's music "an expression of America's legacy at its best" and added that it "reached the very depths of emotional and spiritual pain." Such rhetoric fired up irascible contributor Sean O'Neill,

Gene ("The Duece") Simmons vs. Bob ("It's All Over Now") Dylan

who retorted in the very same issue that "catching Bob Dylan in concert is enjoyable only for enthusiasts of car crashes, prize fights, and public executions." Holdship retorted that Dylan "probably has more talent in one little portion of his brain than ten Gene Simmons put together. (Ten Gene Simmons, now that's a scary thought.) By the next issue all was not forgiven, and Holdship and O'Neill went back in the ring for round two. The controversy gathered steam when readers put in your two cents (awfully generous considering this rag is always free) and it raged on for six months, finally sputtering to a halt when we heard that Bob Dylan and Gene Simmons were writing and recording a song together. And we know BAM had everything to do with that strange coupling. What follows are the highlights of that very public feud.

ROUND 1 — KISS

Number one, I love KISS past and present. I first got into KISS in 1974/75, and although I don't really enjoy most of the bands that KISS has influenced, I wouldn't even know who Bob Dylan was if not for KISS.

Secondly, a certain ex-KISS member verified for me your comment about Gene asking to be called God during the height of the band's career. But Eric Carr's recent death and the birth of Gene's son have brought a lot of personal changes for Gene.

Marcos Flores, Covina (June 26, 1992)

P.S. Worship Gene Simmons, or die, you worms!

P.S.S. Has anyone ever thought about the fact that people say Zeppelin is classic rock and KISS isn't—and yet Ace Frehley can play all his old solos, and Jimmy Page can't?

ROUND 2 — DRAW

Is there any way to end this battle of KISS vs. Bob Dylan? You act as if it's *Rocky* vs. *The Terminator*, or Godzilla vs.

Rodan. It's just music—entertainment. And it's all a matter of taste. I was one of those kids who dressed up like KISS, entered talent shows, and all around wor shipped every fiery breath the band breathed. Now my favorite writer/singe (that's right, *singer*) is Bob Dylan. I don't dress like him, but I still think the man' got style. They both play fine on my stereo, and I'm sure they'll both do all righ on yours. There are more important things in life.

Anthony, Venice (July 10, 199

Editor's note: More important things in life than puking blood onstage? Go on.

ROUND 3 — KISS

Critics seem to worship [Dylan] and hate KISS. But mo young bands worship KISS. Critics must admit it; KISS a big influence, whether they like it or not. Bob Dyl wrote some great songs, but he ran dry before I was born never got to see KISS in makeup, but the band still rock with the best of them when I saw them. When I saw Dylan TV, he looked old and drunk.

Dwight Fry, Jr., LA (November 13, 19

ROUND 4 — DRAW

What's next? Julio Iglesias versus Axl Rose? New Kid the Block versus Megadeth? The whole argument beyond absurdity. It reminds me of an argument with some "far out" stoner back in the early '70s. Accor to this mental giant, Grand Funk Railroad was better than Rolling Stones! And people think Dan Quayle says stupid stuff!

Ken Lymans, Santa Clarita (September 4, 1

ROUND 5 — DRAW

The current Bob Dylan/Gene Simmons controversy ing in your publication brings to mind one of the perplexing topics of our time... Question: If Axl Vince Neil, and Jon Bon Jovi all jumped from the Interstate Bank building in downtown LA at the same which of them would hit the ground first? Answer: Who really cares?

Incidentally, rumor has it that Robert Zimmerman and Chaim Witz may be releasing a double A-sided single of their two latest collaborations. Many Roads Must a Man Walk Down Before They) Call Him Doctor backed with "Everybody Must Spit Fire." Coming soon to record shops near

Dan Starr, regional director for
KISS Army International, LA (September 1

DECISION TO KISS

...AND THE VICTOR MEETS A NEW CHALLENG

Finally, we allow Gene Simmons of KISS to have his say...

"I wouldn't take anything away from Bob, but I think I win. But who's g validity? Dylan—no question about it. I'd stand first in line and buckle m and bow, because, in terms of quality, you just can't touch those kinds o He had a point of view that was so far ahead—There's somethin' happeni you don't know what it is. Do you, Mr. Jones?' There's such an amazing there. Or 'Blowin' in the Wind.' Woo! That material just works.

"But in terms of influence, nobody beats KISS. I mean, Metallica closes every time it goes to Detroit with "Detroit Rock City." Skid Row just did and Love Me'; Poison did 'Rock 'n' Roll All Night'; White Zombie did Thunder'; Anthrax did 'Parasite.'

"I guess on a day when everybody accepts you, some of the fun, sor edge is taken away. It's better to be disliked by BAM magazine, I guess. I with a name like Bill Holdship to dislike KISS, that's good. It makes it mo tant. But tell him if he listens to KISS, he'll get laid more." (July 24, 1992)

Bill Holdship replies: "Gee thanks, Gene, but I prefer smart girls. You shou seriously."

Address correspondence to BAM, *Letters to the Editor*, 6767 Forest Lawn Dr. *Angeles, CA 90068. We reserve the right to edit for readability. Viewpoints expre section do not necessarily reflect the opinions of BAM editorial or management.*

Euronews ska nå 25 miljoner ti

TV. Elva europeiska TV-organisationer har ena från och med januari 1993 starta gemensamma nyhetsdingar via satellit på fem europeiska språk nattsnet Euronews och med en budget på 350 kronor per år ska man ta upp konkurrensen amerikanska CNN.

Kanalen ska sända nyheter kontinuerligt på en franska, tyska, italienska och spanska och ha s EG-program från Bryssel och Strasbourg.

Euronews ska bestå av en av italienska RAI:s tidrådande chefer **Massimo Fichera** samt av **Reino Paasilinna** som i dag arbetar på finländska YLE i Helsingfors.

Euronews hoppas nå 25 miljoner tittare och ska enligt budgeten gå ikapp upp efter tre år. Högkvarteret förläggs till Ecully, utanför Frankikes näst största stad Lyon.

(DN, Brysse)

NYTT OM NÖJEN

Dramaten reagerar

TEATER. På gårdagens inlägg om regissörskris på Dramaten reagerade teatern snabbt och som följer

Arthur Miller har regisserat tidigare bland annat "En handelsresandes död" i Kina.

Derek Walcott har drivit en egen teater där han verkat som regissör i Trinidad och även regisserat utomlands.

Hans Klings har regisserat både tetater och TV. På Dramaten blandannat "Den vita årgbärten" av Tilsgit Aitmatov 1981–82 och "Master Harold" av Athol Fugard 1983–84.

Agneta Ehrensvärd har tidigare regisserat "Lulu och Marika" 1990–91 på Dramaten samt "Kära Jelena" på Riksteatern innevarande spelär.

Margareatha Byström har hara regisserat en gång tidigare och det var "Ranstadvalsen" 1977.

ANN-CHRISTINE JERNBERG
presschef på Dramaten

Problemet rullar vidare

■ Ja, och själv har jag publicerat-sen hel roman och ett par noveller – fast jag skulle för den skull inte drömma om att kalla mig författare.

Visst, jag skött från höften och räkade i hastigheten få med till exempel Hans Klings som arbetat som regissör ganska länge, och det var slarvigt.

Men både Dramaten och de stackars utpekade ver mycket väl vad jag talar om – inget mindre än nationalscenens största olösta kontstnärliga problem, hrtsteln på drivande, stilbildande regissörer.

Och höstsäsongen tycks lugnt rulla problemet vidare. Har jag fel?

LARS LINDER

A new generation of rock fans falls in love with Kis

ROCK ON — AND ON

By Susan Wloszczyna
USA TODAY

Never kiss off Kiss.

Critics first learned that in the '70s, when the four leather boys in mile-high platform boots and kabuki makeup blasted out such sneer-and-swagger anthems as *Rock and Roll All Nite* and *Love Gun*.

Now, more than 20 years and sales of 70 million albums later, the mega-merchandised group (Kiss belt buckles! Kiss garbage cans!) that threatened to turn into the macho-metal Monkees has become THE hip influence cited by today's big-jest acts. Pearl Jam, Nirvana, Metallica, Anthrax, Slaughter and even Garth Brooks sing the praises of the loud and lewd quartet that turned concerts into fire-breathing, blood-spewing circuses.

A tribute album with classic Kiss songs redone by the grunge elite and others is in the works. "We all went in the studio with Garth and cut an acoustic tune, *Hard Luck Woman*," says Paul Stanley, co-founder of Kiss with lead guitarist and professional rogue-swagger Gene Simmons. "We asked if he wanted a ballad arrangement, and he said, 'I want to play it the way all Kiss fans remember it.'"

Kiss is far from playing the nostalgia circuit, though. Their latest album, *Alive III*, entered Billboard's chart at No. 9 with

Changing with the times

VINTAGE: Rockers Gene Simmons, left, Ace Frehley (guitar in front of drums), Peter Criss (on drums), and Paul Stanley staked their metal claim in the '70s wearing painted faces during wild stage performances.

By Chip Rock Everton

CLEAN FACES: Paul Stanley, clockwise from top left, Eric Singer, Gene Simmons and Bruce Kulick

By Lee Johnson

Passion for the bar leads to a wedding

You could say "Kissmet" united Karen an nierwski. "We met at a Boston record convent recalls Karen, 28. "Six weeks later, I went to a in Springfield, Mass., and I said, 'Hey, there again.' The rest, as they say, is Kistory."

Some romances are built on flowers and cand pressed Karen with his Kiss dolls, bought in 197 $5 each and never taken out of their original bo about $100 apiece today). She expressed her

editor of the "Kissmobile"

SECTION

6/93 USA

TALKING ABOUT MEN AND WOMEN

HOW MEN AND WOMEN UNSCOMMUNICATE AND WHAT CAN BE DONE ABOUT IT 4D

CLASSIFIED ADS

BUSINESS OPPS 8D
MAIL ORDER 8D
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REAL ESTATE 8D

PAUL STANLEY: Kiss is still going strong with 10 million albums sold. 10D

6/22/93 USA TODAY

Vital 20-Åring. Den amerikanska hårdrockgruppen Kiss har stått emot två decenniers attacker från många håll. Vitalare än någonsin ny Europaturné. Fr v Paul Stanley, Bruce Kulick, Gene Simmons och Eric Singer.

amerikanska hårdrockgruppen fyller 20 år i år och tvsar större vitalitet än på länge. Två decenner av attacker från föräldrar, press och auktoriteter har alltså inte hjälpt.

Få band har utsatts för värre skgningar i pressen. Anda sen starten har Kiss rubricerats som sensationsvekan, primitiv serietidningsrock för mindre vetande ungdomar. Att de bara varit en dagslanda har man kunnat läsa många gånger, likaså att deras musikaliska kvalifikationer varit försumbara.

Ändå har de överlevt, genom en lång rad av musikalska moden. Först som sminkade monsterfigurer, sedan som ett mer konventionellt hårdrockband, men alltid med jättelika bomber och granater shower och mer vulgaritet än fitness. Den goda smaken förvräkare har aldrig haft något till övers för Kiss, lle att uttrycka det milt.

En bra indikation på om något är bra är om det finns folk som försöker stoppa det, säger basisten, sångaren och ursprungsmedlemmen Gene Simmons under ett Stock holmsbesök i veckan.

Det kan gälla Jesus, rock'n'roll eller det amerikanska yttrandefriheten. Goda idéer motarbetas alltid av dem som har makten. Och makten i det här fallet ligger hos skvrlologsfolk, radiofolk, recensenter. Men de är inte folket.

Ur underläge

Oavsett vad man anser om Kiss så är det uppenbart att de kommit sig upp ur ett underläge helt och hållet tack vare en stor och sällsynt entusiastisk publik. En bekant har beskrivit gruppen som den perfekta övergången från Kalle Anka till rockmusik. Åtminstone har publiken alltså varit myket ung.

Klart är också att gruppen haft rockens kanske mest slagkraftiga image, med smink och hostymer som varit igenkännliga på flera hundra meters håll. Musiken har ofta setts som en andrahandsföreteelse, gruppens visuella framträdanden har istället allt

börjat av 70-talet, när glamrocken kom och Lackarna bar jade se ut som kvinnor. Då kom vi med en massa läder och nitar.

– Vi visste ingenting, bryd de oss inte om tidningar eller radio, men vi kände att vi gjorde något nytt. Och så plötsligt exploderade det.

Sminket slopades

1974 kom första albumet, året efter kom första liveskivan och det stora genombrottet. Redan då hade publiken börjat sminka sig som sina idoler. 1978 var den första kulmen nådd, och samtidigt fann Kiss en brytare publik med diskohitten "I was made for loving you".

Gene Simmons att gruppen blev både lite väl inomhuskram de och lite väl förnöjd.

Vi har haft en period av självransakan, säger han. Och vi kom fram till att vi inte gjort sikt bästa alla gånger.

Vissa plattor genom åren har varit bättre än de andra. "Creatures of the night", "Destroyer", den första "Alive" och det bandlar i grunden om blod, svett och tårar. Man måste ta sig den tid och kosta på sig den moda som krävs, annars blir det inte lika bra.

Allt på en gång

Ett av problemen, erkänner Gene Simmons, har varit att han själv befunnit sig "uppe bland molnen". Han ville göra allt på en gång, festa, spela in filmer, driva ett produktionsbolag med mera, med mera.

Det har lett till en del sänkningar och intellektuella anmärkningar. Det spelar ingen roll hur potent du är, du kommer ändå inte att bli lika tillfredsställda som om du lägnade dig helt åt en enda.

Därför är det bara Kiss som gäller nu, fortsätter han. Inga solokvinor inga filmer, inga skivkontrakt.

Billigt talat, alltsak fiskar tryumfatorn Eric Singer in.

Några eumacker vill de inte framstå som. Jargongen är ungefär lika subtil som den typiska Kiss-lyriken. Och från går in någon rockgrupp varit fixtigare när det gäller att hitta nya omskrivningar för den gamla vanliga kärnsaken.

Med Dylan

Bland annat därför kan det vara förvånande att höra att Gene Simmons nyligen skrivit en låt tillsammans med Bob

du delar säng med fyra älskarinnor. Det spelar ingen roll hur potent du är, du kommer ändå inte att bli lika tillfredsställda som om du lägnade dig helt åt en enda.

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Stor turné

Med nya "Revenge" känns det naturligt att Kiss som vi hört på 70-talet, ska göra comeback. Det gör de också, med stor turné på nästa år.

Och när det gäller besöket finns det ingen som kommer i närheten av Bob Dylan.

Resultatet av samarbetet tryumfatorn Eric Singer in.

Några eumacker vill de inte framstå som. Jargongen är ungefär lika subtil som den typiska Kiss-lyriken. Och från går in någon rockgrupp varit fixtigare när det gäller att hitta nya omskrivningar för den gamla vanliga kärnsaken.

Med Dylan

Bland annat därför kan det vara förvånande att höra att Gene Simmons nyligen skrivit en låt tillsammans med Bob

KISS
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TOUR 1992
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TRIXTER
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KISS
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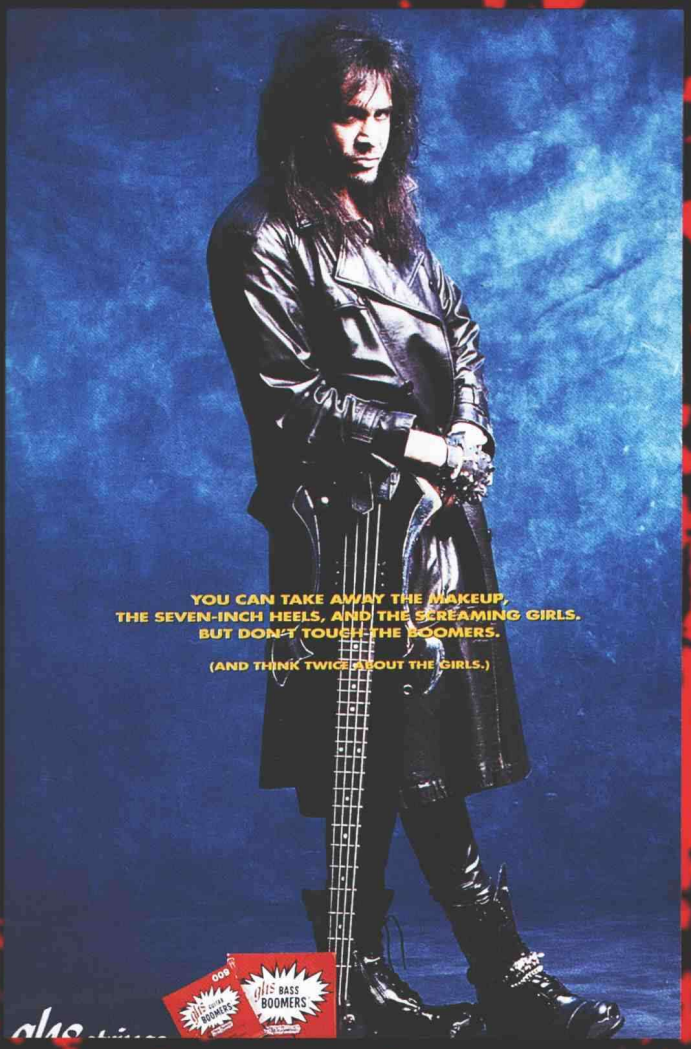
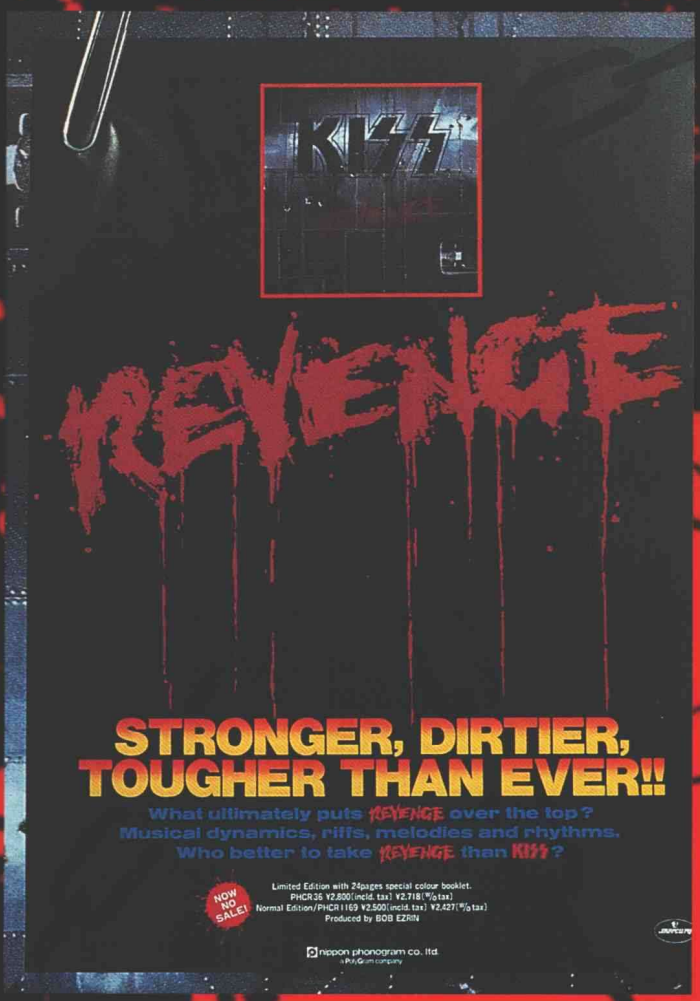
SHOOTING GALLERY
LIVE AT
AFTER THE GOLD RUSH APRIL 27
NEW KISS ALBUM
REVENGE
COMING MAY 19
"The Pearl Carbon Fiber Free Floating Snare is the best snare I have ever played...Period."
Eric Singer
ON THE NEW
Free Floating Snare System
Pearl.
The best reason to play drums.
Thanks Neil Zlozower for your contribution.
MCP and Kennedy Street by arrangement with ITB present
REVENGE '92
KISS®
DANGER
DANGER
WHITLEY BAY ICE RINK
SUNDAY 17th MAY 7.30 pm
Tickets: £15.00
Available from Gateshead Stadium Tel: 091 478 5555/7777 (subject to £1.50 per ticket booking fee
Personal applications to Whitley Bay Ice Rink, Newcastle City Hall, Middlesbrough Town Hall,
Volume Records Durham and Sunderland (all subject to a booking fee).





the band and the audience were in top form, and the result was another KISS milestone.

"We were thrilled with Alive III," says Paul. "But we know that we can't exist through trying to top what we've done in the past. We don't measure our success by selling more albums and more tickets and making more money — we do it by being able to look at each other and say, 'We've really done it.' And that's how we felt about Alive III."

The next KISS release was unlike anything the band had ever been involved in. On the surface, with the four people in KISS make-up on the cover and a list of songs that included such classics as "Detroit Rock City," "Deuce" and "Strutter," it certainly smacked of yet another collection of KISS greats — another Double Platinum or Smashes, Thrashes & Hits. But this one was different. Very different. In fact, aside from spawning the initial idea, the truth is that the band had little to do with this KISS record — and that's because it was a record comprised of other bands playing KISS songs! Gene explains the story behind KISS My Ass: the first official KISS tribute album.

"About two years before we started working on this book, we noticed that a lot of other bands were recording our songs," says Gene. "There was an underground tribute album out of Australia called Hard To Believe, and a Norwegian album called Flaming Youth, both of which featured some popular bands from those and other countries doing KISS songs. We were beside ourselves when we heard it."

"We also noticed that bands were playing our songs live," adds Paul. "To us, that was astounding because KISS is still here — it's not like doing a Who or Beatles or Zeppelin song ten or fifteen years after the band breaks up. So we knew there was something there."

"It was obvious to us that the original members of the KISS Army had grown up and now formed their own bands," continues Gene. "And it's a great honor for us to hear them say things like, 'Without KISS, we wouldn't be here.' It really means a lot to us."

With so many bands having already recorded KISS songs for b-sides or EPs over the years, it could have been very easy for the band to select the best of the bunch and assemble an album of existing material. Too easy. Instead, they went directly to the bands themselves — bands like Anthrax, Extreme and Toad The Wet Sprocket, as well as solo artists like Garth Brooks and Lenny Kravitz — and asked them if they'd like to record the KISS song of their choice for the album. The response was overwhelming.

"The idea was to send out the invitations and see who showed up to our party," says Paul. "And when all these bands started telling us they'd like to be a part of it, the last thing we wanted to do was tell them how to record one of our songs. We already know how we did those songs, and now we wanted to give these bands the chance to take our material and make it their own."

"We wanted to capture a pureness and an innocence with this record that you couldn't get if somebody sat down and planned it out," says Gene. "We wanted an album that would tug at your heart strings. And we would rather have had the album fail and be honest, than succeed and be corporate."

But not only was the KISS My Ass album a mark of younger rock bands paying homage to KISS, it was — as demonstrated by the handwritten note inside the album addressed to Ace and Peter — also a special acknowledgment from the band in its current state to that of its earliest incarnation.

"The more you're in touch with your past, the more you're aware of where you're going in the future," says Paul. "And we clearly recognize the fact that, without the foundation that Ace, Peter, Gene and myself laid over twenty years ago, there would be no KISS today. The structure is only as strong as the foundation, and Ace and Peter, along with Gene and myself, laid the groundwork that everything else was built upon."

Soon after its release in June, 1994, KISS My Ass sailed up the charts and became the 24th KISS album to reach gold status. But

"I feel very fortunate that I've had the opportunity to play with a lot of the people who influenced me or who I was a fan of while I was growing up — and that was definitely the case when Paul asked me to play on his solo tour. But I never looked at it like I was just some fan getting to play with one of his heroes. Of course, there was always a little bit of kid in me thinking how cool it was to be playing with Paul Stanley, but I had to approach it like it was a professional gig. That tour was really a lot of fun."

"When Eric Carr passed away and they asked me to join the band, I felt really awkward because, on one hand, I was really excited, but on the other, for something positive to happen to my life meant that something negative had to happen to someone else's. It was a double-edged sword, but the guys in the band were really great about making me feel comfortable — especially Bruce. He was really good friends with Eric, but he really went out of his way to help me feel comfortable and adjust to a awkward situation." — Eric Singer

Maskenball

Der Kult um Kiss kennt keine Grenzen

KISS WIRD 20, UND DIE ROCK-PROMINENZ STEHT SCHLANGE, UM EINER ROCK-LEGENDE TRIBUT ZU ZOLLEN

Yoshiki from the [illegible] with Paul and Gene. [illegible] fans who [illegible] at the Budokan, in Tokyo during the seventies.

That single event changed his life. His tribute to KISS resulted in a 74-piece symphony of "Black Diamond," performed by the American Symphony Orchestra that appeared on "KISS MY ASS."

★★★

KISS MY ASS

Various Artists

Mercury

MENTION KISS, AND MANY PEOPLE imagine monstrous figures in devilish makeup and platform shoes. They'll recall bassist Gene Simmons eating fire and displaying his tongue. But once you get beyond the pyro antics, clown suits and lunch boxes, the fact remains that Simmons, Paul Stanley and their bandmates have created some great rock & roll. Their subjects may not always stimulate the mind – this is, after all, the band who penned "Let's Put the *X* in Sex" – and their lyrics can be laughably macho. Yet their music has been cited as an influence by numerous artists, from Seattle pioneers the Melvins (who appeared, along with Nirvana, on an earlier Kiss cover album) to Garth Brooks. This tribute, aptly titled *Kiss My Ass*, celebrates the unabashed pleasures of vintage hard rock.

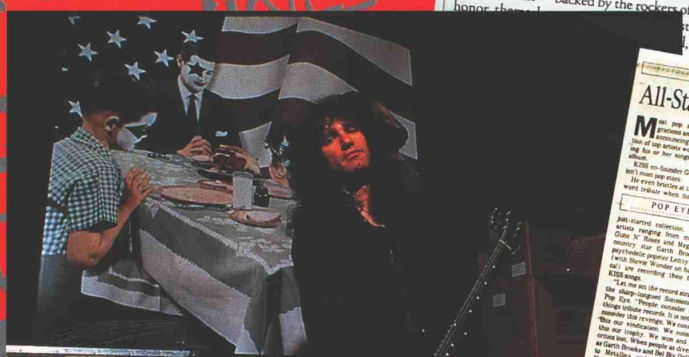
Although Brooks' inclusion is the biggest surprise, his version of "Hard Luck Woman" – backed by the rockers of

sion of "Rock and Roll All Nite,

Others stick closer to home, with embellishments: Lenny Kravitz "Deuce" into a pop funkfest, with Wonder jamming on harmonica; Blossoms' "Christine Sixteen" makes sound similar to Kiss contemporar Boston and Cheap Trick; the Mig Mighty Bosstones add both horns an satanic vocal to "Detroit Rock City"; Shandi's Addiction – comprising me bers of Faith No More, Rage Against Machine and Tool – perform a top-hea somewhat distorted "Calling Dr. Love."

While loyal enthusiasm pervades the largely by-the-book tunes by Brook Anthrax ("She"), Dinosaur Jr ("Goi Blind") and the Lemonheads ("Plaste Caster"), a real treasure lies in a creative rendition of "Strutter" by Extreme, which turns down the metronome a couple of notches for a funky rhythm that truly struts more than rocks.

But the ingenuity award must go to Yoshiki of the Japanese band X. His adaptation of "Black Diamond" is an instrumental orchestral arrangement, backed by the American Symphony Orchestra. It retains the basic structure of Kiss' version, using piano, strings and timpani in place of the traditional electric guitar, bass and drums. And that's why Kiss' music is so compelling: Like Aerosmith, the group can produce fine melodies that span the ages and excite new generations of artists. Imitation may be the sincerest form of flattery, but influence inspires creativity. — ANDREA ODINTZ



All-Star Tribute Album? Ha! KISS Calls It R

POP MUSIC

Mi... pop stars would be gracious and humble when announcing that a tribute album of top artists would be recording his or her songs for a tribute album.

KISS co-founder Gene Simmons isn't most pop stars.

He even brushes at the use of the word tribute when discussing the just-started collection, in which artists ranging from metalheads Guns N' Roses and Megadeth to country star Garth Brooks and psychedelic popster Lenny Kravitz (with Stevie Wonder on harmonica!) are recording their favorite KISS songs.

"Let me set the record straight," the sharp-tongued Simmons told Pop Eye. "People consider these things tribute records. It is not. We consider this our revenge. We consider this our trophy. We won an award at Garth Brooks and Bel Biv DeVoe to Metallica and Megadeth and Herman and Hermits all covered KISS," then we won and the critics loved [Kitsy favorites] Television and Paul Stanley are not what I call KISS.

The name Simmons is saying was for the album's support KISS

Venomous as the comments are, Simmons says he is an arguments for KISS' merits that even the critics can't

"Today there are still some knuckleheads running around say-

KISS' Gene Simmons: "We and the critics lost."

Mick Fleetwood

COME AND LISTEN TO A ... A Geffen Records ... greatest ever film actress (perhaps ... allegedly rejecting ... band Jackyl as the performers of ... The Ballad of Jed Clampett, ... the new movie vampire ... Beverly Hillbillies version of ... August issue of Playgirl, in ... honor, until sidekick Jed Goffen ... revealed that she had ... representations that she had ... association with the network. ... Geffen spokeswoman Bryn Bre... denies she's a case of sexual ... discrimination. Since Reba's ... co-star, Barbara Eden, was ... Playmate of the Month, July 1969.

"We'll make a big stink," Bre... denies. "But I don't think [Reba's] ... form the primes will take remains ... uncertain. "Our thought is, [why is it] OK for the woman to be baked ... in a magazine but not a movie?"

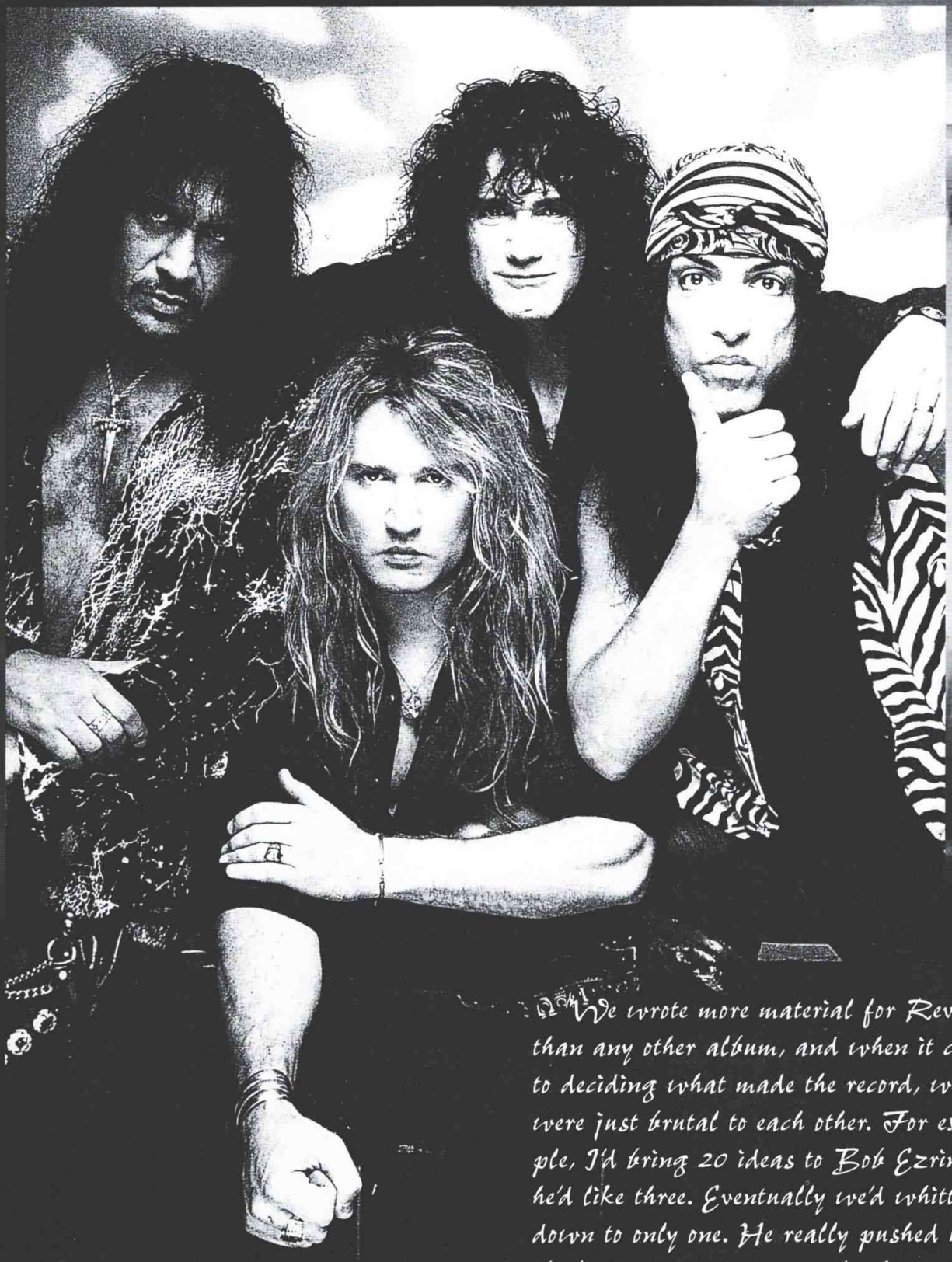
BMG Records sources say that ... Green Jelly, for example, will ... The band's first release, ... album includes a character entitled ... to extremely ... though, is still supposed ... remain to immortalize another ... to the soundtrack.

Spheeris and representatives of ... 20th Century Fox, which is releas... the movie, would not comment ... on the matter.

— Bruce Haring

SEEING PURPLE: Prince (we can ... name that diminutive pop star ... once symbol) says he's received from ... but his money's ... be everywhere ... On the heels of the ... apparently ... "Billboard" ... the Minneapolis ... using his ... stage presentation ... his own multi-... L.A. Glam Slam ... to premiere at ... Aug. 27. ... will be a ... the production will feature all new ... And not to be outdone by the ... Rolling Stones' 1989 ... reopens him "The Biggest ... the Man," Prince has ... up ... a 70-millimeter concert film ... which will have the ... for a ... as Prince's own ... Purple Rain." ... concerned, his greatest- ... will be ... as far as Prince's ... works for ... Both parties ... have packaged ... to be ... versions in both ... Bruce Springsteen and ... dirty versions in both ... — Brock Helmstaedt and ... ONE MORE THING: ... Heat & Sludge, the ... alert ... rant and ... that ... in high art, ... Heat & Sludge. You ... Mercury's ... has been showing ... up ... K-Tel).

GARTH BROOKS - HARD LUCK WOMAN
EXTREME - STRUTTER - MIXED
LENNY KRAVITZ - STEVIE - DEUCE
ANTHRAX - SHE - MIXED
MDZART - GREAT EXPECTATIONS - MIXED
LEMONHEADS - PLASTER CASTER - MIXED
NAUGHTY BY NATURE
JACKYL - LOVE IT LOUD
TOAD THE WET SPROCKET - ROCK AND ROLL ALL NITE
X - YOSHIKI - BLACK DIAMOND - JAPAN
GIN BLOSSOMS - CHRIS 16
TOOL
GREEN JELLY
SOUNDGARDEN - WAR MACH
NINE INCH NAILS - LOVE GUN
FAITH NO MORE, RAGE AGAINST MACH, TOOL
SODA HISTERIO - SOUTH AMERICA
TOTEN HOSEN - GERMANY
DRAMARAMA - GOIN' BLIND
MELVINS - GOIN' BLIND



"We wrote more material for Revenge than any other album, and when it came to deciding what made the record, we were just brutal to each other. For example, I'd bring 20 ideas to Bob Ezrin, and he'd like three. Eventually we'd whittle it down to only one. He really pushed us to the limit — getting out only the material with the right attitude. Going into the studio with Bob is like getting into the ring and letting him beat you up. But in the end, we were both winners. That's what makes Revenge so special." — Bruce Kulick

IT'S A KISS WORLD!!!

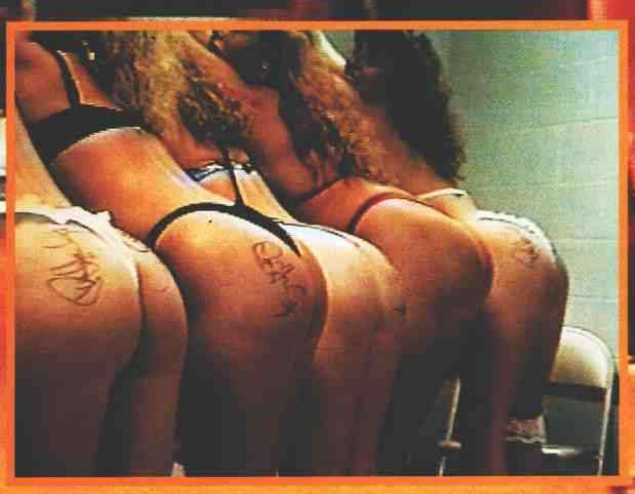
This Pasadena parade is obviously on its way to the Twilight Zone. Underneath the long appendage, are the members of the rock band, KISS . . . or, close facsimiles.

Lenny Kravitz as Gene Simmons circa 1977

Polyester is the name of a New York club. To get into the main room, you have to walk through a strange portal.

This KISS is not KISS. It's Stone Temple Pilots during their New York concert at Roseland. Yes, they played the whole show looking like that.

Finally, we don't really know what to make of these two gentlemen — obviously in complete awe of each other.



"Revenge" not only proved popular with our fans, but we also had a ball playing the toons live. The stage set, the songs and the whole vibe we had when we went out on tour can best be described as an animal of prey licking its lips before it tears into a freshly killed animal. We felt . . . reborn.

. . . and more importantly and definitely, we were having fun.

One of the ideas Eric Singer came up with during the mixing stage of "Revenge" went along the lines of having strippers on stage, doing their duty to the tune "Take It Off." He may have been kidding at the time, but it seemed like a good idea to us.

So, every city we went into, we had the thankless and back-breaking job of "auditioning" the "local talent."

Here, you can see the results of our hard labor.

These three pieces of art were originally going to be the covers of 'KISS MY ASS' — the problem with the art lies in the fact that Amy Guip (the designer) took everything that we expressed conceptually, and came up with a haunting piece of art.

We decided mid-stream to save these killer pieces of art for the next studio record.

KISS CLASSICS

When Marvel Comics originally approached us in the mid-seventies about doing a comic book, we didn't really want to do one. At least not the way comic books were being made. We wanted something special. We wanted glossy paper. We wanted the middle to have a foldout. We wanted to include articles. We eventually came to a meeting of the minds and the first two issues of KISS were born.

When Marvel saw their sales figures, they were shocked. Most of their titles were selling about two hundred thousand copies (minus returns), but the KISS comic book sold close to a million copies per issue. And, the title cost three times the price of a regular comic book. Their whole concept of the medium must have changed right then and there, because the next thing we knew, they were talking to us about making sure they " . . . owned the characters, Ace Frehley, Peter Criss, Paul Stanley and Gene Simmons as they appeared in the Marvel comics version."

We told them to fuck off.

It's been seventeen years since we did those two books. The old Marvel regime is long gone and there is new blood at Marvel. KISS BLOOD . . . and we don't mean the kind that we originally drew from our own veins and poured into the red ink at the Marvel printing plant in Buffalo, New York.

KISSNATION is your book.

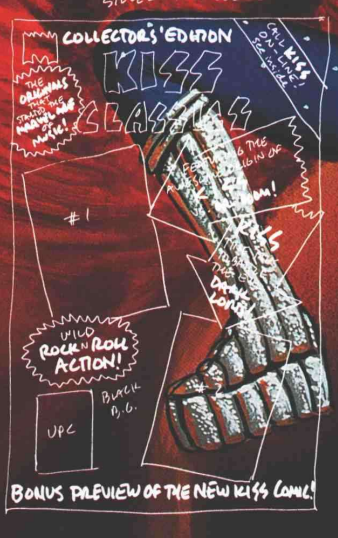
We always wanted you to have your own voice — worldwide. You have always written and produced the finest looking fanzines in the whole world. Some of you do this full time. We want to make sure you will have the opportunity to show the world what you can do . . . so send us your drawings, your articles and your fotos. Besides the comic books that will appear in every issue, the rest of the magazine will be turned over to you.

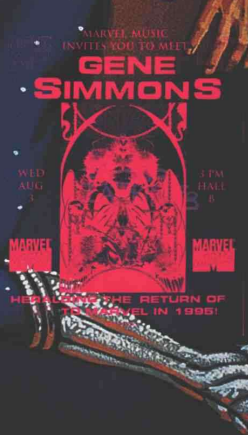
Having Ken Kelly doing the wrap around painting for KISSNATION #1 is a real honor . . . having Stan Lee, the creator of Spiderman, The Fantastic Four, Captain America, the Hulk, the X-men and so many other classics, actually writing the script is beyond anything we ever dared hope for.

These are some of the "work in progress" faxes we've been sending each other . . . and the painting (yes, we own it) was done by Bob Larkin for KISS #2 — seventeen years ago . . .

CRAZY Magazine ('78) original art by Bob Larkin.

1976 — A & R Studios in New York City, during the overdubbing sessions for "Great Expectations" — featuring the Harlem Boys Choir. The gentleman on the far right is Ken Kelly, the artist who painted the covers for "DESTROYER" and "LOVE GUN" respectively. The gent on the far left is Dennis Woloch, who was art director. The guy in the middle is unknown to us, but seems to have stepped on a nail.





PHILIPS

MONSTERS OF

KISS

SLAYER

BLACK SABBATH

SUICIDAL TENDENCI

1994 — headlining the Monster of Rock series of concerts in South America. The more things change, the more they remain the same.

OFERECIMENTO

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PHILIPS

27 DE AGOSTO PACAEMBU

BNC crônica

MAS NUMEROS PARA LOS $ 40.000 DE ESTA N
Y CON "CHANCE" ¡OTRO AUTOMOVIL O KILOME

"FESTIVAL" DE KIS
2 MUERTOS

ESCALOFRIANTE TESTIMONIO:
JODIENDO ¡VOL
AH

Kiss levanta públic
com calcinha e suti

Marcio S

Guitarrista Paul Stanley recebe a modelo Cinthia Kar

Se o Black Sabbath pro-
ou, no Philips Monsters of
Rock, que ainda tem muito
ás para queimar, com um
how arrepiante, o Kiss não
eixou por menos. Além de
m espetáculo recheado de
ogos de artifício e muito rock

público colocando no pa
três modelos que, de calcin
e sutiã rendados, ensaiara
uma dança erótica, imitan
uma transa com os roqueir
As bandas nacionais tamb
agradaram aos fãs do hea
rock que foram ao Pacaemb

Mais ingre
NP DÁ CHANCE EXTRA

rs!
RAÇA
PÁG.

nha
e dou pro Kiss"
(A modelo Ana Panniza diz que faz de tudo por seus ídolos)

madrugou pra receber o Kiss no aeroporto

Paul foi direto pro hotel

★ **Loira voa nas pistas americanas** PÁG. 10

★ **John Bobbit tá mal com mulher** PÁG. 11

★ **Vera chuta o Tarcisão Meira** PÁG. 11

KISS DÁ CANO NOS FÃS

NOTÍCIAS populares
VARIEDADES PÁG. 9

São Paulo, sexta-feira, 26 de agosto de 1994

GRUPO SAIU PELOS FUNDOS DE CUMBICA

Paul Stanley saiu de fino e não deu bola pra [illegible] esperando no aeroporto

Os fãs do Kiss que foram ao aeroporto de Cumbica ontem de madrugada ficaram decepcionados. A banda chegou às 6h30 da manhã e saiu pelo porto de trás do desembarque internacional. O Kiss faz show amanhã no "Philips Monsters Of Rock", no Pacaembu.

Todos os planos da galera foram por água abaixo. Os seguranças do Kiss e do aeroporto barraram todo mundo.

A modelo Ana Panizza, 25 anos, não conseguiu entregar um buquê de flores pra baixista Gene Simmons. Ela quer dar um presente especial pro cabeludo Gene: uma calcinha com desenho de uma caveira.

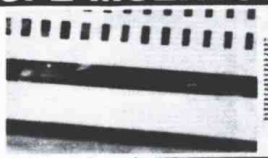
"Quero que ele saiba que eu existo e que ele não esqueça nunca mais que esteve aqui", disse. Ela conta que escolheu dar a calcinha porque ele "é muito mulherengo e com certeza vai gostar".

A ta Ana Paniza quer dar a calcinha pros roqueiros

Já o tá Francisco Duarte, 21 anos, quase chorou ao saber que os ídolos tão esperados lá tinham ido embora. "Li que eles estavam mais simpáticos, que iam falar com os fãs. E no hora dá tudo errado", disse, inconformado, ao NP.

GICO CONCIERTO DE KISS: 2 MUERTOS

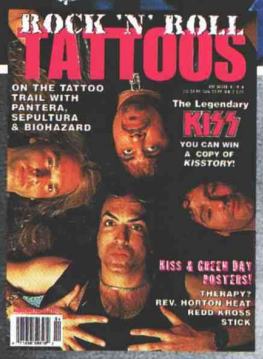
Dos Jovenes Cayeron Desde lo más Alto de River; uno, que Estaba "ido", se Tiro Cuando le Dijeron "¡Vola Como un Tucan!"; Otro Chico fue Internado por Sobredosis y hay 110 Espectadores Detenidos

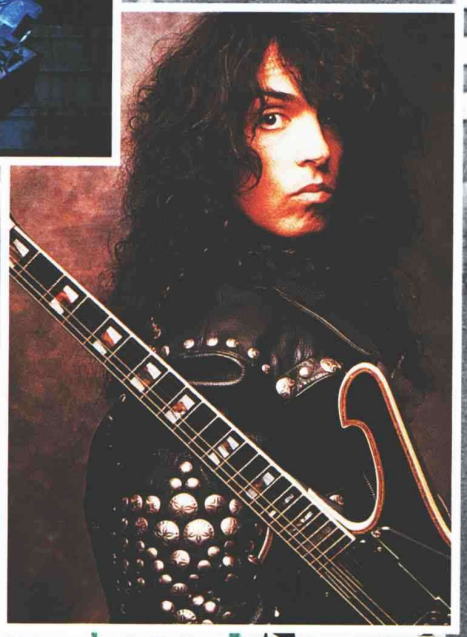


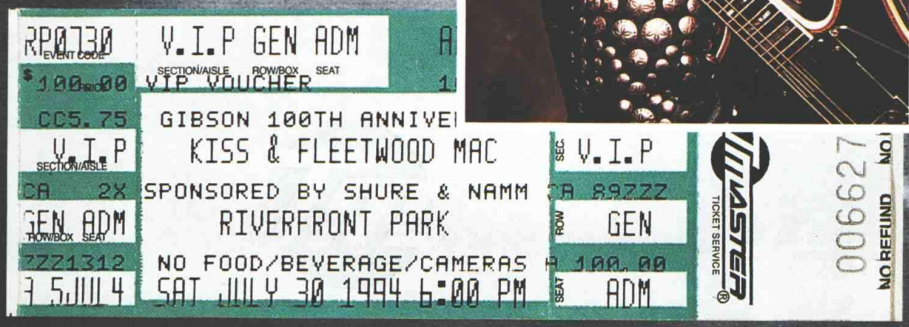
Si Quieren Prevenir, que lo Hagan en Serio

Un Recital al que no le Faltó Nada

CLOSAS ESTA MAL, PERO AL BORDE DE LA MUERT







During our South American tour headlining the Monsters of Rock, we came back to the U.S. through Mexico . . . While there, some of the fans gave us a couple of issues of CHISS, the KISS-inspired comic book.

These books were extremely popular in Mexico . . . but they didn't quite get the characterizations right — we're much better looking.

before the record would achieve such lofty heights of success, the band started receiving offers from publishing companies who wanted to put out new KISS books. And while the band realized the time was right for a definitive KISS book, they also knew that allowing a corporate publisher to handle the project would be a big mistake.

"When we started this book, we were open to sitting with people who were willing to become part of the KISS team," says Paul. "We had no intention of becoming flunkies on someone else's team. So we wanted to do a book that was purely ours. And when we sat down with various publishers, all we heard from them was the one word that we truly hate hearing, and that's 'can't.' They said that a book of this magnitude wasn't practical, that we couldn't make it as big as we wanted and that we had to do it a certain way — and it became clear to us that the only people who could really do this book was us."

And so a deadline was set, and the band went to work. Closets were emptied, boxes unearthed, photos uncovered and archives scoured until every piece of KISS memorabilia in their possession was on the table — waiting to end up in the very book you're holding. In no uncertain terms, this truly is KISSTORY.

"The material that's inside the book is all ours," says Gene. "It all comes from our personal collections, our memories, our snapshots, our momentos given to us by fans."

"This is the book that only we could make with the fans," says Paul. "The fans are all over this book because they're as much a part of this as we are. And this is something that we can all share together — like a family photo album.

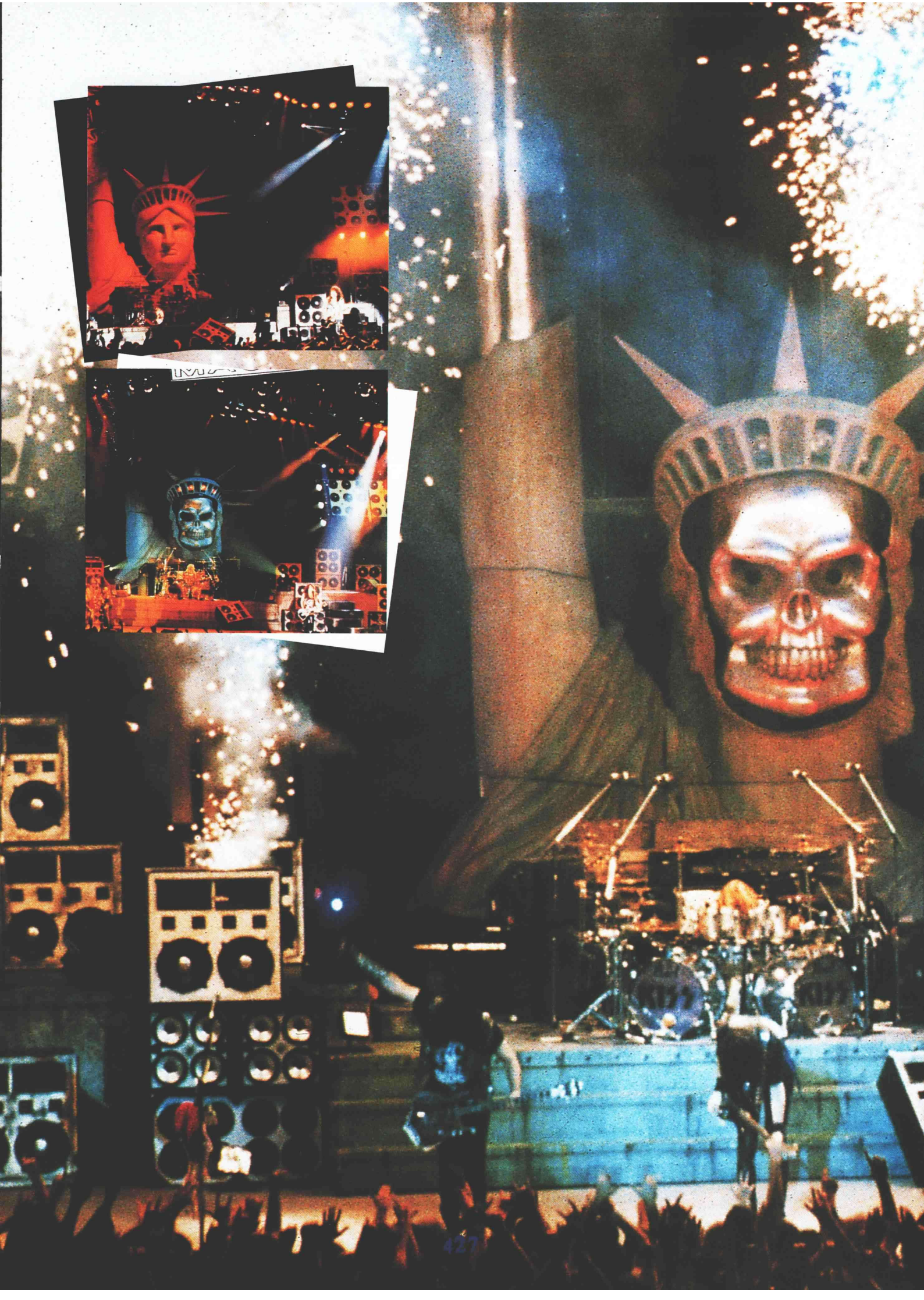
"On the surface, this is the life story of KISS," continues Paul. "But it's also every fan's life story. Fans can look at this book and point to any event in our career and remember where they were at that same time. This is a mirror of our fans' lives as much as our own."

Without question, KISSTORY is the most complete and authentic collection of KISS memorabilia and recollections ever assembled — a true mark of the band's immeasurable and long-running impact on rock n' roll. It is the definitive KISS retrospective, and it surely must add up to one thing: that KISS is, after over 20 years as rock's reigning kings, finally signaling the end of their incredible career.

KISSTORY - Das Buch

440 Seiten von Kiss' privater Sammlung!
Gewicht: ca. 4,5 kg!
Größe: ca. 31 x 35 cm!
Gebunden, mit Hardcover (festem Einband)!
Jedes Buch ist numeriert und von KISS persönlich signiert (nur die limitierte Auflage bis November)
In einer festen, schützenden Hülle!
Wird direkt an Dich verschickt!

Preis: US $ 149,95 + US $ 62,48 Porto = US $ 212,43 (ca. DM 338,-). Jedes Buch ist auf $ 500,- versichert, und wird express innerhalb von 2-3 Tagen zugestellt. Bei Erhalt mußt Du unterschreiben, nur so kann man sicher sein, daß das Buch auch tatsächlich ankommt und nicht gestohlen wird. Falls Du das Buch an jemanden in Amerika schicken willst, um Porto zu sparen, gib die Zustelladdresse in Amerika genau an, und dann mußt Du nur $ 9,- für das Porto zahlen. Bis November kannst Du so viele Bücher bestellen, wie Du willst. Das Buch wird Dir bis spätestens März 1995 zugeschickt. Das Buch ist nicht im Buchladen erhältlich! Das Buch kann telefonisch unter der Nummer 001/818/884-6164 in Amerika bestellt werden (gute Englischkenntnisse sind Voraussetzung), oder Du schickst das Geld per Scheck oder int. Geldüberweisung an: Kisstory, PO Box 15097, Beverly Hills, CA 90210, USA. Du kannst auch mit VISA/Eurocard zahlen! Siehe auch Rückseite!

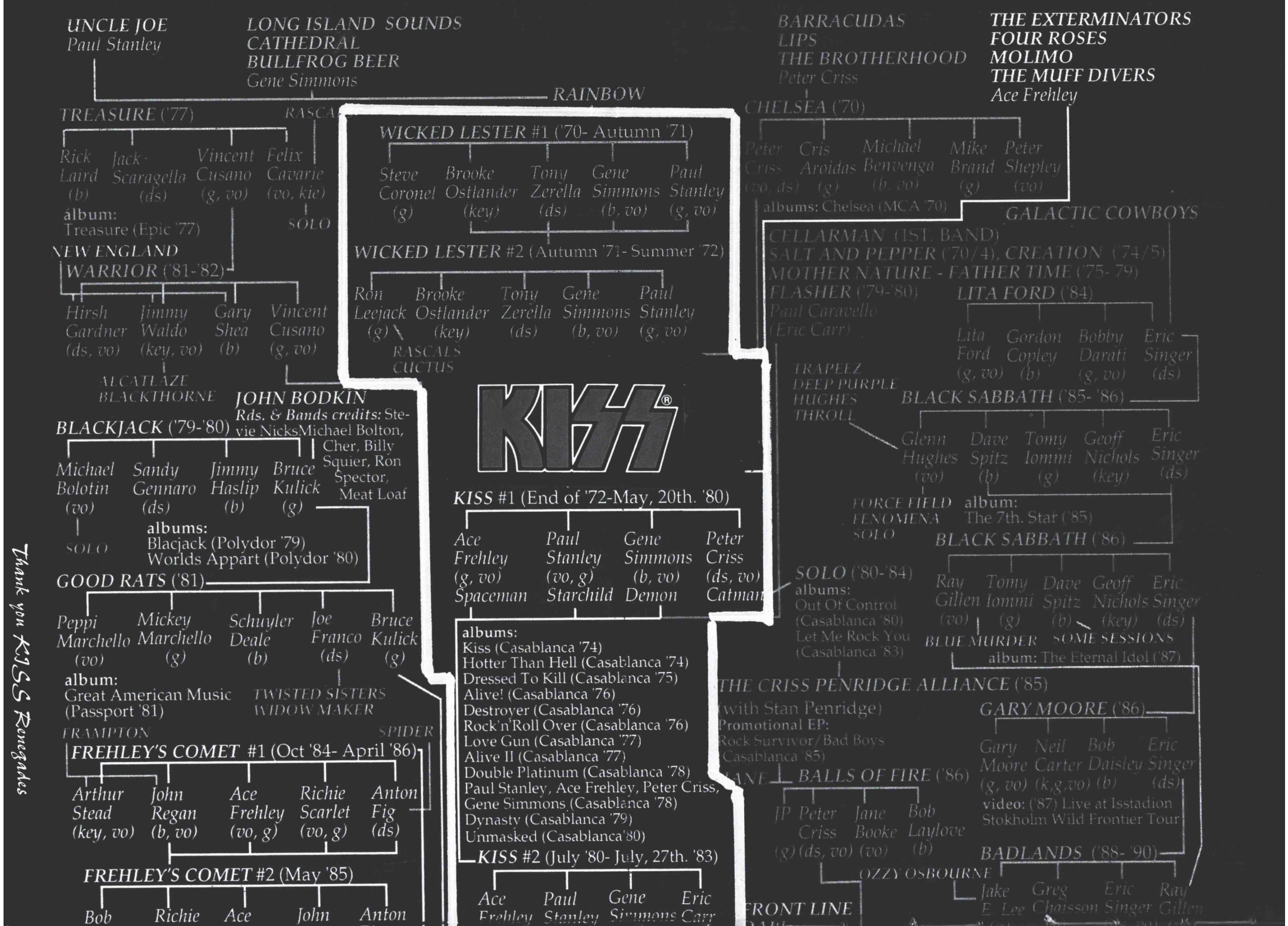


WHAT? ARE YOU KIDDING?

GET A GRIP ON YOURSELF, FRIEND, AND UNDERSTAND THAT THIS BOOK IS ONLY SIGNALLING ONE THING -- KISS IS MORE ALIVE, MORE FOCUSED AND MORE HUNGRY THAN IT HAS EVER BEEN... AND WILL CONTINUE TO STAY THAT WAY.

THE END?

HELL NO!! -- NOT EVEN CLOSE!


UNCLE JOE
Paul Stanley
LONG ISLAND SOUNDS
CATHEDRAL
BULLFROG BEER
Gene Simmons
RAINBOW
BARRACUDAS
LIPS
THE BROTHERHOOD
Peter Criss
THE EXTERMINATORS
FOUR ROSES
MOLIMO
THE MUFF DIVERS
Ace Frehley
TREASURE ('77)
Rick Laird (b)
Jack Scaragella (ds)
Vincent Cusano (g, vo)
Felix Cavarie (vo, kie)
album:
Treasure (Epic '77)
RASCA
SOLO
NEW ENGLAND
WARRIOR ('81-'82)
Hirsh Gardner (ds, vo)
Jimmy Waldo (key, vo)
Gary Shea (b)
Vincent Cusano (g, vo)
ALCATRAZE
BLACKTHORNE
WICKED LESTER #1 ('70- Autumn '71)
Steve Coronel (g)
Brooke Ostlander (key)
Tony Zerella (ds)
Gene Simmons (b, vo)
Paul Stanley (g, vo)
WICKED LESTER #2 (Autumn '71- Summer '72)
Ron Leejack (g)
Brooke Ostlander (key)
Tony Zerella (ds)
Gene Simmons (b, vo)
Paul Stanley (g, vo)
RASCALS
CACTUS
CHELSEA ('70)
Peter Criss (vo, ds)
Cris Aroidas (g)
Michael Benvenga (b, vo)
Mike Brand (g)
Peter Shepley (vo)
albums: Chelsea (MCA '70)
GALACTIC COWBOYS
CELLARMAN (1ST. BAND)
SALT AND PEPPER ('70/4), CREATION ('74/5)
MOTHER NATURE - FATHER TIME ('75- 79)
FLASHER ('79-'80)
Paul Caravello
(Eric Carr)
LITA FORD ('84)
Lita Ford (g, vo)
Gordon Copley (b)
Bobby Darati (g, vo)
Eric Singer (ds)
TRAPEEZ
DEEP PURPLE
HUGHES
THROLL
BLACK SABBATH ('85- '86)
Glenn Hughes (vo)
Dave Spitz (b)
Tony Iommi (g)
Geoff Nichols (key)
Eric Singer (ds)
FORCE FIELD
FENOMENA
SOLO
album:
The 7th. Star ('85)
BLACK SABBATH ('86)
Ray Gillen (vo)
Tony Iommi (g)
Dave Spitz (b)
Geoff Nichols (key)
Eric Singer (ds)
BLUE MURDER
SOME SESSIONS
album: The Eternal Idol ('87)
JOHN BODKIN
Rds. & Bands credits: Stevie NicksMichael Bolton, Cher, Billy Squier, Ron Spector, Meat Loaf
BLACKJACK ('79-'80)
Michael Bolotin (vo)
Sandy Gennaro (ds)
Jimmy Haslip (b)
Bruce Kulick (g)
SOLO
albums:
Blacjack (Polydor '79)
Worlds Appart (Polydor '80)
KISS®
KISS #1 (End of '72-May, 20th. '80)
Ace Frehley (g, vo) Spaceman
Paul Stanley (vo, g) Starchild
Gene Simmons (b, vo) Demon
Peter Criss (ds, vo) Catman
albums:
Kiss (Casablanca '74)
Hotter Than Hell (Casablanca '74)
Dressed To Kill (Casablanca '75)
Alive! (Casablanca '76)
Destroyer (Casablanca '76)
Rock'n'Roll Over (Casablanca '76)
Love Gun (Casablanca '77)
Alive II (Casablanca '77)
Double Platinum (Casablanca '78)
Paul Stanley, Ace Frehley, Peter Criss, Gene Simmons (Casablanca '78)
Dynasty (Casablanca '79)
Unmasked (Casablanca '80)
KISS #2 (July '80- July, 27th. '83)
Ace Frehley
Paul Stanley
Gene Simmons
Eric Carr
SOLO ('80-'84)
albums:
Out Of Control (Casablanca '80)
Let Me Rock You (Casablanca '83)
GOOD RATS ('81)
Peppi Marchello (vo)
Mickey Marchello (g)
Schuyler Deale (b)
Joe Franco (ds)
Bruce Kulick (g)
album:
Great American Music (Passport '81)
TWISTED SISTERS
WIDOW MAKER
THE CRISS PENRIDGE ALLIANCE ('85)
(with Stan Penridge)
Promotional EP:
Rock Survivor/Bad Boys (Casablanca '85)
GARY MOORE ('86)
Gary Moore (g, vo)
Neil Carter (k,g,vo)
Bob Daisley (b)
Eric Singer (ds)
video: ('87) Live at Isstadion Stokholm Wild Frontier Tour
BALLS OF FIRE ('86)
JP
Peter Criss (g)
Jane Booke (ds, vo)
Bob Laylove (vo)
(b)
BADLANDS ('88- '90)
Jake E. Lee
Greg Chaisson
Eric Singer
Ray Gillen
OZZY OSBOURNE
FRONT LINE
FRAMPTON
SPIDER
FREHLEY'S COMET #1 (Oct '84- April '86)
Arthur Stead (key, vo)
John Regan (b, vo)
Ace Frehley (vo, g)
Richie Scarlet (vo, g)
Anton Fig (ds)
FREHLEY'S COMET #2 (May '85)
Bob
Richie
Ace
John
Anton
Thank you KISS Renegades

(key, vo) (vo, g) (vo, g) (b, vo) (ds)
TED NUGENT
CHEAP TREACK
727
FREHLEY'S COMET #3 ('86-June '87)
Tod Howarth (vo, g, key)
Ace Frehley (vo, g)
John Regan (b, vo)
Anton Fig (ds)
album:
Frehley's Comet (Megaforce '87)
FREHLEY'S COMET #4 (june- Nov'87)
Tod Howarth (vo, g, k)
Ace Frehley (vo, g)
John Regan (b, vo)
Billy Ward (ds)
album:
Live +1 (Megaforce '87)
Anto Fig on drums
E CLAPTON
FREHLEY'S COMET #5
(Dic '87- Feb'89)
Tod Howarth (vo, g, k)
Ace Frehley (vo, g)
John Regan (b, vo)
Jimie Oldaker (ds)
CHIP TREAK
album:
Second Sighting (Megaforce '88)
Anton Fig on drums
ACE FREHLEY #1(Feb'89- Ap. '90)
Richie Scarlet (vo, g)
Ace Frehley (vo, g)
John Regan (b, vo)
Sandy Slavin (ds)
RIOT
album:
Trouble Walkin' (Megaforce '89)
A. Fig on drums.
SESSIONS
WHITE LION
ACE FREHLEY #2('92)
Richie Scarlet (vo, g)
Ace Frehley (vo, g)
James Lomenzo (b, vo)
Greg D'Angelo (ds)
ACE FREHLEY #3('93)
FERRARI
Richie Scarlet (vo, g)
Ace Frehley (vo, g)
Steve B. Warner (ds)
Mark Normand (b, vo)
(vo, g) (vo, g) (vo, b) (ds, vo)
albums:
The Elder (Casablanca '81)
Killers (Casablanca '82)
KISS #3 (Aug. '83- April '84)
Vinnie Vincent (g, vo)
Paul Stanley (vo, g)
Gene Simmons (vo, b)
Eric Carr (ds, vo)
albums:
Creatures Of The Night (Casablanca '82)
Lick It Up (Vertigo '83)
KISS #4 (May '84- Dec '84)
Paul Stanley (vo, g)
Gene Simmons (vo, b)
Eric Carr (ds, vo)
Mark St. John (g)
album:
Animalize (Vertigo '84)
OZZY OSBOURNE
SPANOS
JOURNEY
INVASION #1 (Aug'85-Sep '86)
Dana Strum (b)
Bobby Rock (ds)
Vinnie Vincent (g, vo)
Robert Fleishman (vo)
album:
Invasion (Chrysalis '86
EXCURSI
INVASION #2 (Oct '86- Aug'8
Vinnie Vincent (g, vo)
Bobby Rock (ds)
Dana Strum (b)
Mark Slaughter (vo)
album:
All Systems Go (Chrysalis '88
SLAUGHTER
VINNIE VINCENT (May '90)
Vinnie Vincent (g, vo)
Andre Labelle (ds)
? (b)
Robert Fleishman (vo)
show: Concrete Forum Foundation
Oct. 22nd. '92
project: Guitars From Hell ('93)
ACE FREHLEY #4('94)
Richie Scarlet (vo, g)
Ace Frehley (vo, g)
Steve B. Warner (ds)
Sal Fabano (b, vo)
Mark Norton
Mark St. John)
albums: Badlandas ('89)
Video: New Heaven ('89)
ALICE COOPER ('90)
Eric Singer (ds)
Alice Cooper (vo)
Derek Sherigan (key)
Al Pitrelli (g)
Pete Friesen (g)
Tommy Caradonna (b)
GREAT WHITE
WIDOW MAKER.
ALICE COOPER ('91)
Greg Smith (b)
Alice Cooper (vo)
Derek Sherigan (key)
Vinnie Moore (g)
Stef Burns (g)
Eric Singer (ds)
BLACK SABBATH
('84)
WHITE TIGER (Oct. '85-'87)
Brian James Fox (ds)
Mark St. John (g, vo)
Michel Norton (b, vo)
David Donato (vo)
SILENT RAGE
album: White Tiger
(Airplay Recording '87)
KISS #5 (Dec '84- Nov. 24th. '91)
Bruce Kulick (g)
Paul Stanley (vo, g)
Gene Simmons (vo, b)
Eric Carr (ds, vo)
albums:
Asylum (Vertigo '85)
Crazy Nights (Vertigo '87)
Smashes, Thrashes and Hits (Vertigo '88)
Hot In The Shade (Vertigo '89)
Paul Stanley Solo Tour (Feb./March '89)
Bob Kulick (g)
Paul Stanley (vo, g)
Denis St. James (vo, b)
Eric Singer (ds, vo)
Gary Corbett (key)
video:
Paul Stanley at The Ritz March,3rd. '89 (bootleg
KISS #6 (1991- Present)
Bruce Kulick (g)
Paul Stanley (vo, g)
Gene Simmons (vo, b)
Eric Singer (ds, vo)
albums:
Revenge (Mercury '92)
Alive III (Mercury '93)
Kiss My Ass (Mercury '94)
PETER CRISS ('90)
Peter Criss (vo, ds)
David Mc Donald (vo)
Michael Norton (b, vo)
Mark St. John (g, vo)
ALICE COOPER
SOLO
CRISS #1 ('92)
Peter Criss (vo, ds)
Phil Anthony (vo, g)
Mark Montague (b, vo)
Ray Carrion (g, vo)
CRISS #2 ('93)
Peter Criss (vo, ds)
Mike Stone (vo, g)
Mark Montague (b, vo)
Ray Carrion (g, vo)
CRISS #3 ('The Present)
Peter Criss (vo, ds)
Mike Stone (vo, g)
Mark Montague (b, vo)
Kirk Miller (g, vo)
album:
Criss (Tony Nicole Tony Rds '93)

ACKNOWLEDGEMENTS

GRACIN'S 7 TOWNE 71 MUSIC
ACE FREHLEY
PETER CRISS
ERIC CARR
BRUCE KULICK
ERIC SINGER
VINNIE VINCENT
MARK ST. JOHN
ELECTRIC LADY STUDIOS
VILLAGE VOICE
THE DAISY
SOUNDS
VARIETY
ROCK SCENE
TOM SNYDER
MARVEL COMICS
HANNA BARBERA PRODUCTIONS
BALLY PINBALL MACHINES
ROLLING STONE
NEW YORK DAILY NEWS
NEW YORK POST
NEW YORK TIMES
SUNN AMPS
SOHO NEWS
TORONTO SUN
CREEM
HIT PARADER
RIP
METAL EDGE
KERRANG
RAW
METAL HAMMER
MUSIC LIFE
ONGAKO SENKA
BURRN
ROCK & POP
MAD
CRAZY
BRAVO
POP ROCKY
LIFE
PEOPLE
US
ENTERTAINMENT WEEKLY
CNN
DETROIT FREE PRESS
THE SCENE
BAM
ATLANTA JOURNAL
AQUARIAN
GOOD TIMES
FOUNDATION
BILEBOARD
RECORD WORLD
CASHBOX
GOLDMINE
GUITAR WORLD
SUSAN PEIFER
CAA
BILL AUCOIN
BOB EZRIN
WAYNE TURNER
ROSE/MATT/RITA/ AT 800 direct
JOYCE BOGART
LILLIAN GREGORY & LASIMA PINKNEY
BILL RANDOLPH
AARON VAN DUYNE
JOHN MAZZACCO AND POLYGRAM RECORDS
DAWN & GINGER/ POLYGRAM P.R.
PAUL SCHINDLER
DELL FURANO/SONY SIGNATURES
THE GLORIOUS KISS ROAD CREW — past, present & future
TIM ROZNER
JODY RAEL
LARRY MAZER
KIM KAIMAN
MITCH SCHNEIDER
KISS WORLD CLASS
SPIT
THE KISS FAN CLUB DIRECTORY
KISS SACRIFICE
KISS RENEGADES WALES
KISS CHIKARA
NEW ENGLAND KISS COLLECTORS NETWORK
KISSAHOLICS
KISS HELL
KISS ARMY RUSSIA
KISS FAN CLUB JAPAN
OH YEAH
SWISS KISS ARMY
KISS REVENGE
KISS POTPOURRI
KISS ARMY INTERNATIONAL
ACE IS BACK/ITALY
KISS MACHINE
THE NEON GLOW
KISS FOREVER
REVENGE FAN CLUB
KISS EXCITER
ERIC CARR TRIBUTE COMMITTEE
KISS THIS
FIREHOUSE CANADA
KISS KOLLECTOR
KISS CLOSE UP
KISS CLOSE UP
KISS UNDERGROUND
KISS WORLD CLASS
KISSTERIA SPAIN
KISS NETWORK
HOTTER THAN HELL GERMANY
KISS VIKINGS DENMARK

KISS REVENGE GERMANY
DESTROYER FAN CLUB GERMANY
SWISS KISS DYNAMITE
MAINLINE CANADA
KISS REVENGE ASYLUM FAN CLUB GERMANY
KISS ARMY PRAHA CZECH REPUBLIC
KISS EXPRESS FANCLUB PORTUGAL
KISS KONNECTION
KISS FIRE
KISS MASK
KISS EXPLOSION ENGLAND
KISS ARMY ASYLUM
CRAZY KNIGHTS AUSTRALIA
ROCK & ROLL OVER UK
THE UNHOLY SCRIPTURES
KISS KICK ASS IRELAND
KISS SHADY ASYLUM HOLLAND
FRACTURED MIRROR CANADA
CREATURES OF THE SOUTH
KISS FAN MAGAZINE BELGIUM
KISS FANCLUB BULGARIA
LOVE GUN RUSSIA
THE KISS ECHO BELGIUM
BLACK DIAMOND

KISS ALLIANCE
HOT SHADOWS
KISS ARMY II
THE LONG ISLAND KISS REPORT
WASHINGTON STATE KISS KONNECTION
KISS DESIRE
PLANET KISS
TONGUE TWISTERS
KISS BEAT
KISS HEAVEN
DESTROYER REPORT
KISS COALITION
KISS ATTACK UK
KISS PARTY
KISS FEVER ARGENTINA
KISS REVENGERS FAN CLUB ARGENTINA
KISS MONTAGE
KISS HELL
KISS ROCK LEGENDS
KISS FOREVER ARGENTINA
KISS THUNDER CANADA
KISS EXPLOSION UK
KISS EXPRESS FAN CLUB BRAZIL
KISS ALIVE
THE FIRE STILL BURNS
THE WAR MACHINE REPORT
DARK LIGHT CANADA

KEN KELLY
UDO CONCERTS
MELODY MAKER
MEAT

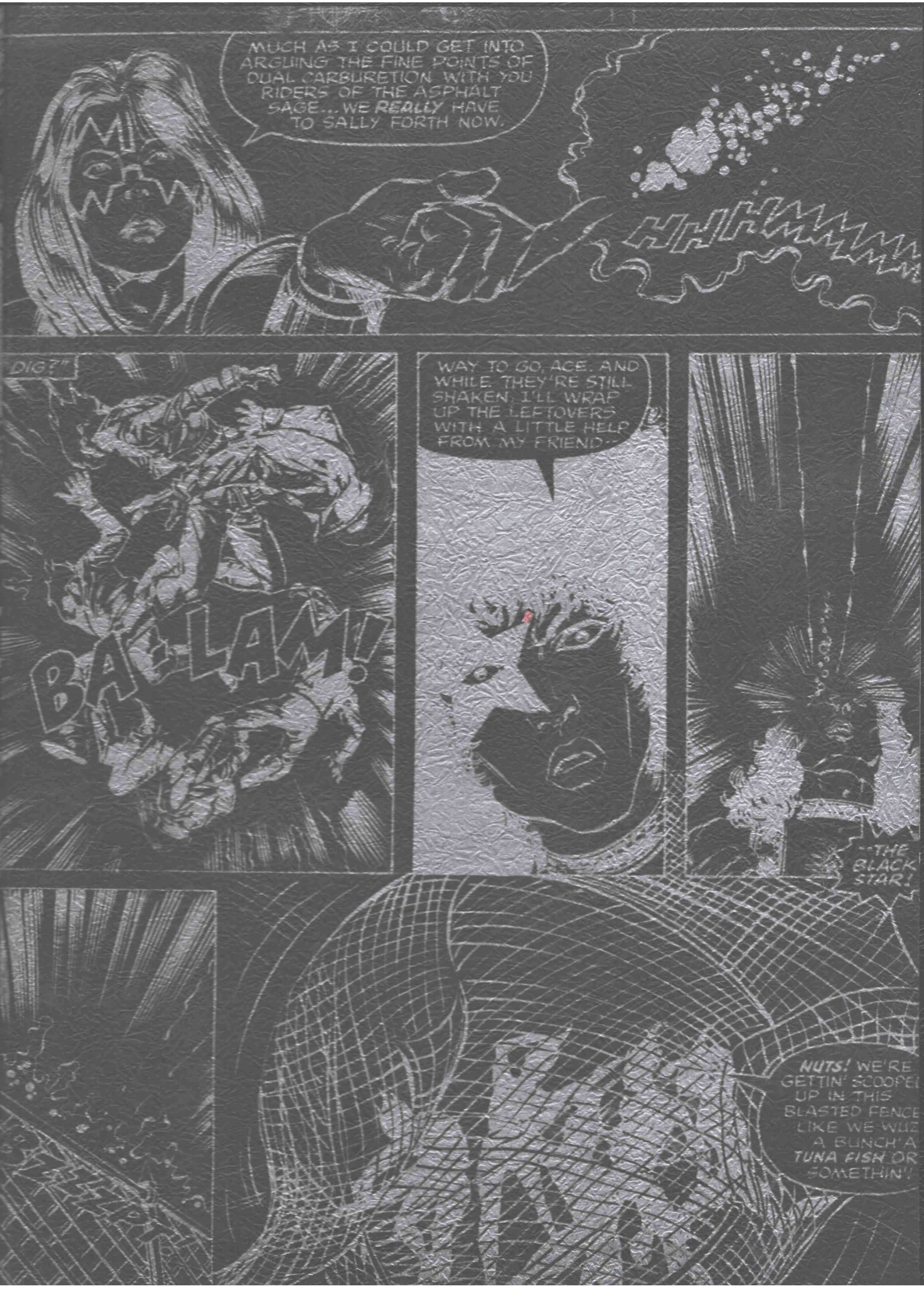
<u>TATTOOS/CREDITS</u>
THEODORE JOSE DE ALMEIDA
WILLIAM J. MAUER
MIKE SIDERIO
SHAUN DAVIS
RAINER HAGMANN
JIM YOUNG
CARL BURCH
AVET CHRISTIAN
HENRY HIDALGO
ERNEST CALTENBACK
JOE MARSHALL
ANNICK VAN DER HORST
REX DOMINGUEZ
KEITH PAYNKEWICZ
ANDREAS WENDEL
TONY ALLISON
JENNIFER KOSTAL
ROY DAMM
CINDY RAMAKERS
KARL HEINZ BREINSCHMID
KENNY FLORIO
TONY ALLISON
RIKK
SCOTT TUTTLE

MICHAEL KATSELOS
NIKLAS PETRONE
HANS J. KOK
REGINE NILSSON
RENEE ABOLD
SIMON ROWLES
DETLET MANTEY

<u>UNUSED ALBUM GOVER DESIGN CREDITS</u>
P. SCHMUCKER
MAURCIO JORDAN
THOM FLORIO
A. SHAHAN
BARRY J. THOMPSON
FRANK LAM

"The Four Kissmen
of the Apocalypse"

DIZZY
NOW, HOW ARE WE GOING TO TRACK THIS DARKLORD CHARACTER, DIZZY?
ACE?
UMMM, I BELIEVE MY HEIGHTENED PERCEPTIONS ARE EQUAL TO THE TASK, CURLY. HOP ABOARD.
THE TRANSFORMED ROBOCOP WINS OUT.
SPOF


MUCH AS I COULD GET INTO ARGUING THE FINE POINTS OF DUAL CARBURETION WITH YOU RIDERS OF THE ASPHALT SAGE... WE REALLY HAVE TO SALLY FORTH NOW.
HHHMMMMMM
DIG?"
BA-LAM!
WAY TO GO, ACE. AND WHILE THEY'RE STILL SHAKEN, I'LL WRAP UP THE LEFTOVERS WITH A LITTLE HELP FROM MY FRIEND--
--THE BLACK STAR!
NUTS! WE'RE GETTIN' SCOOPED UP IN THIS BLASTED FENCE LIKE WE WUZ A BUNCH A TUNA FISH OR SOMETHIN'!

SCAN COURTSEY OF EXCITER